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BOSTON
POPS

ARTHUR FIEDLER
Conductor



SEVENTY-EIGHTH SEASON
1963

Boston Pops Orchestra

ARTHUR FIEDLER, *Conductor*

HARRY ELLIS DICKSON, *Assistant Conductor*

PERSONNEL

(SEVENTY-EIGHTH SEASON, 1963)

FIRST VIOLINS

Alfred Krips
George Zazofsky
Rolland Tapley
Roger Shermont
Vladimir Resnikoff
Harry Dickson
Gottfried Wilfinger
Einar Hansen
Fredy Ostrovsky
Minot Beale
Herman Silberman
Stanley Benson
Leo Panasevich
Sheldon Rotenberg
Noah Bielski
Alfred Schneider

SECOND VIOLINS

Clarence Knudson
Pierre Mayer
Manuel Zung
Samuel Diamond
William Marshall
Leonard Moss
William Waterhouse
Michel Sasson
Victor Manusevitch
Laszlo Nagy
Ayrton Pinto
Julius Schulman
Lloyd Stonestreet
Raymond Sird
Gerald Gelbloom
Max Winder

VIOLAS

Jean Cauhapé
Eugen Lehner
Albert Bernard
George Humphrey
Jerome Lipson
Robert Karol
Reuben Green
Bernard Kadinoff
Vincent Mauricci
Earl Hedberg
Joseph Pietropaolo

CELLOS

Martin Hoherman
Mischa Nieland
Karl Zeise
Richard Kapuscinski
Bernard Parronchi
Robert Ripley
Winifred Winograd
John Sant Ambrogio
Louis Berger
Peter Schenkman

BASSES

Henry Freeman
Irving Frankel
Henry Portnoi
Henri Girard
John Barwicki
Leslie Martin
Bela Wurtzler
Joseph Hearne

FLUTES

James Pappoutsakis
Phillip Kaplan

PICCOLO

George Madsen

OBOES

Jean de Vergie
John Holmes

ENGLISH HORN

Joseph Lukatsky

CLARINETS

Pasquale Cardillo
Manuel Valerio

BASS CLARINET

Rosario Mazzeo

BASSOONS

Ernst Panenka
Matthew Ruggiero

CONTRA BASSOON

Richard Plaster

HORNS

Harold Meek
Charles Yancich
Harry Shapiro
Paul Keaney
Osbourne McConathy

TRUMPETS

Armando Ghitalla
Robert Mogilnicki
André Come
Gerard Goguen

TROMBONES

Josef Orosz
William Moyer
Kauko Kahila

TUBA

K. Vinal Smith

TIMPANI

Everett Firth
Harold Farberman

PERCUSSION

Charles Smith
Harold Thompson
Arthur Press

HARPS

Olivia Luetcke

PIANO

Leo Litwin

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The Boston Pops

ARTHUR FIEDLER, *Conductor*

HARRY ELLIS DICKSON, *Assistant Conductor*

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THE BERKSHIRE FESTIVAL PROGRAMS – 1963

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF, *Music Director*

IN THE MUSIC SHED AT TANGLEWOOD

Friday and Saturday Evenings at 8; Sundays at 2:30

Series

- 1** – MOZART — **July 5:** Divertimento, K. 205; Piano Concerto in E-flat, K. 271 (SERKIN); Jupiter Symphony. **July 6:** Three Marches, K. 408; Piano Concerto in F, K. 459 (SERKIN); Posthorn Serenade, K. 320. **July 7:** Symphony No. 18, K. 130; Divertimento No. 2, K. 131; Piano Concerto in B-flat, K. 595 (SERKIN).
- 2** – MOZART — **July 12:** March, K. 249; Symphony in C, K. 338; Haffner Serenade. **July 13:** Overture to Seraglio; Symphony No. 21 in A major, K. 134; Exsultate, jubilate (CARLYLE); German Dances, K. 605; Rondo, K. 382 (BAR-ILLAN); Rondo, K. 505 (CARLYLE, BAR-ILLAN). **July 14:** Divertimento, K. 113; Symphony No. 25 in G minor; Cantata, K. 623, with soloists; Adagio, K. 261 (SILVERSTEIN); The Impresario, with soloists.
- 3** – **July 19** (MUNCH): BACH, Brandenburg Concertos 1, 2, 3, 4. **July 20** (MUNCH): BACH, Brandenburg Concertos 5 (Foss), and 6; Suites 2 (DWYER), and 3. **July 21:** HAYDN, Symphony No. 52; Cantata, Arianna a Naxos (GENOVESE); Mass in Time of War, with Chorus and Soloists.
- 4** – **July 26:** BEETHOVEN, Overture to Leonore, No. 3; BRAHMS, Symphony No. 3; BARTÓK, Concerto for Orchestra. **July 27:** BRITTEN, War Requiem, with Chorus and Soloists (First performance in America). **July 28** (MUNCH): BERLIOZ, Excerpts from Romeo and Juliet; PROKOFIEV, Piano Concerto No. 2 (HENRIOT-SCHWEITZER); SAINT-SAËNS, Organ Symphony.
- 5** – **August 2:** LISZT, Symphonic Poem, Orpheus; PROKOFIEV, Piano Concerto No. 1 (FRAGER); MAHLER, Symphony No. 1. **August 3** (MUNCH): FRANCK, Symphony; DEBUSSY, La Mer; RAVEL, Daphnis et Chloé Suite No. 2. **August 4** (MONTEUX): BEETHOVEN, Overture to King Stephen and Symphony No. 6; RESPIGHI, Fountains of Rome; HINDEMITH, Nobilissima Visione.
- 6** – **August 9** (ORMANDY): HANDEL/HARTY, Fireworks Suite; TCHAIKOVSKY, Symphony No. 7; DEBUSSY, L'Après-midi d'un Faune; STRAVINSKY, Firebird Suite. **August 10:** PROKOFIEV, Overture to The Duenna; BRAHMS, Double Concerto (SILVERSTEIN, MAYES); MENDELSSOHN, Overture and Incidental Music to A Midsummer Night's Dream, with Chorus, Soloists and Narrator. **August 11:** BEETHOVEN, Symphony No. 3; PROKOFIEV, Piano Concerto No. 3 (BOLET); KODALY, Suite from Háry János.
- 7** – **August 16** (BURGIN): STRAVINSKY, Le Baiser de la fée; PROKOFIEV, Piano Concerto No. 5 (HOLLANDER); SIBELIUS, Symphony No. 2. **August 17** (ORMANDY): BRAHMS, Haydn Variations; BEETHOVEN, Symphony No. 8; PROKOFIEV, Symphony No. 5. **August 18:** PROKOFIEV, Classical Symphony; BARBER, Piano Concerto (BROWNING); SCHUBERT, Symphony in C major (Posthumous).
- 8** – **August 23:** BEETHOVEN, Symphony No. 5; WAGNER, Excerpts from Parsifal. **August 24:** PROKOFIEV, Symphony No. 6; BRAHMS, Piano Concerto No. 2 (CLIBURN); **August 25:** PROKOFIEV, Alexander Nevsky (CHOOKASIAN); TCHAIKOVSKY, Symphony No. 5.

Tickets at the Festival Office, Symphony Hall, Boston, Massachusetts, CO 6-1492

FIRST WEEK

OPENING NIGHT

TUESDAY EVENING, APRIL 30, at 8:30 o'clock

First Program

- | | |
|-------------------------------|---------|
| *Rakóczy March | Berlioz |
| *Overture to "Die Fledermaus" | Strauss |
| *Rêverie | Debussy |
| *Les Préludes, Symphonic Poem | Liszt |

Piano Concerto No. 1, in B-flat minor, Op. 23 Tchaikovsky

- I. Allegro non troppo e molto maestoso
- II. Andante semplice
- III. Allegro con fuoco

Soloist: EARL WILD

*Selection from "West Side Story" Bernstein

I Feel Pretty — Maria — Something's Coming — Tonight —
One Hand, One Heart — Cool — A-mer-i-ca

*Star Dust Carmichael

Wedding Dance Press

Among those present: New England Grenfell Association,
Music Lover's Club of Boston

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Program Notes

By LANING HUMPHREY

RAKÓCZY MARCH — HECTOR BERLIOZ (1803–1869)

SUCH excitement was aroused in the first audience ever to hear this score (in its original form) that the appreciative cries and stampings made the composer feel as if his hair were standing on end. Berlioz himself had conducted the performance at a concert presented by him in the National Theatre in Pesth, Hungary. He describes what led up to it in his *Memoirs*.

As Berlioz was planning a professional visit to Pesth, a Viennese concertgoer told him: "If you wish to please the Hungarians, write a piece on one of their national themes." This man provided him with "a volume of old airs." From it the composer chose for orchestration the stirring march melody named in honor of Ferenz Rakóczy, leader of the Hungarian revolt in 1703.

Having proved the effectiveness of his score with an audience, the wily composer made a few revisions and used it as the climax of the first part of his *Damnation of Faust*. To justify its interpolation, he transferred Faust from his legendary German surroundings to a Hungarian plain, where he meditates upon the awakening of Spring. Thus Faust is enabled to witness soldiers trooping to the strains of the Rakóczy March

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FIEDLER**

and the
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- Braintree
- Framingham
- Lawrence
- Lowell
- Medford
- Melrose
- Newton
- Reading
- Wellesley

WEDNESDAY EVENING, MAY 1, at 8:30 o'clock

Second Program

*Wedding March, from "Le Coq d'Or" *Rimsky-Korsakoff*
Overture to "The Barber of Seville" *Rossini*
Ah! fors e lui, from "La Traviata" *Verdi*

Soprano: ELLALOU HOYT DIMMOCK

Austrian Peasant Dances *Schönherr*
Hochzeitsmarsch (Wedding Dance) — Schuhplattler (Clog Dance) —
G'Strampfer (The Stomper) — Zwoaschritt (Two-Step)

Piano Concerto No. 2, in A major *Liszt*
Soloist: SAMUEL LIPMAN

BRADFORD JUNIOR COLLEGE GLEE CLUB
DEAN D. BOUZIANIS, Director
SUZANNE SCUDDER, Accompanist

Chorus of Cigarette Girls, from "Carmen" *Bizet*
Granada *Lara*
The Surrey with the Fringe on the Top, and
Out of My Dreams, from "Oklahoma" *Rodgers*

Victor Herbert Selections *Herbert*
The Streets of New York — Every Day Is Ladies Day with Me —
Moonbeams — Because You're You — Toyland — March of the Toys —
Kiss Me Again — Romany Life

Bossa Nova "Desafinado" *Jobim-Mason*
*La Sorella, March *Borel-Clerc*

Among those present: Bradford Junior College; Garland Junior College;
Women's City Club of Boston; Burdett College; Stonehill College

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Where the Bat Comes In
"DIE FLEDERMAUS" — J. STRAUSS, JR.
Plot of the Operetta

OF THE merry, but involved proceedings, here are the main elements. Baron Eisenstein tells his beautiful wife, Rosalinde, that he must leave her to spend eight days in jail as the price of insulting an official. However, he approaches jail by a detour to a masquerade ball, on the invitation of his friend, Falke. Soon after he leaves, his wife is visited by a persistent former flame, Alfred, who flirts with her and invites himself to supper. A jailer then drops in to arrest the Baron, and assumes Alfred to be his quarry. To avoid compromising Rosalinde, her embarrassing supper guest goes off to jail. Rosalinde, invited by Falke, turns up at the ball disguised as a Hungarian Countess. She catches her husband in a flirtation, which he abandons in favor of her, whom he fails to recognize. She leads him on, then eludes him — making off with his watch as a souvenir. At six o'clock in the morning, the Baron presents himself at the jail. Informed that "the Baron Eisenstein" is already in a cell, he is furious and suspicious as to Alfred's

(Continued on page 16)



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THURSDAY EVENING, MAY 2, at 8:30 o'clock

Third Program

*Pomp and Circumstance *Elgar*

Suite from "The Water Music" *Handel-Harty*

Allegro — Air — Allegro deciso

Chester, from "New England Triptych" *Schuman*

*Voices of Spring, Waltzes *Strauss*

Piano Concerto No. 2, in A major *Liszt*

Soloist: SAMUEL LIPMAN

Academic Festival Overture *Brahms*

Selection from "The Sound of Music" *Rodgers*

The Sound of Music — How Can Love Survive — The Lonely
Goatherd — My Favorite Things — Sixteen Going on Seventeen —
So Long, Farewell — Do-Re-Mi — Edelweiss — An Ordinary
Couple — No Way to Stop It — Maria — Climb Every Mountain

*Bugler's Holiday *Anderson*

Exeter-Andover Medley *arr. Bodge*

Exeter March — Non Sibi — Phillips Hymn — Royal Blue March

Among those present: Friends of the Peter Bent Brigham Hospital;

New England Alumni Association of Phillips Exeter Academy;

Newton College of the Sacred Heart, Class of 1965

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POPS No.

SEE WINE LIST ON PAGE 13

2. *Pastene Champagne*
A zesty, pleasantly dry wine
4. *Pastene Sparkling Burgundy*
Full, rich, moderately sweet red wine
10. *Pastene Riesling*
A fresh, fragrant white wine, pleasantly dry
12. *Pastene Sauterne*
A round, medium-dry wine
14. *Pastene Chablis*
Well balanced full — rich — dry
16. *Pastene Rhine Wine*
Light, refreshing — with a slight fruity taste
26. *Pastene Burgundy*
A moderately dry red wine
28. *Pastene Chianti*
Light, tawny and moderately dry wine
30. *Pastene Pinot Noir*
A light bodied, delicate wine made from
Pinot Noir grapes in Napa Valley
32. *Pastene Cabernet*
A deep, ruby colored wine, with full bouquet
40. *Pastene Anniversary Cream
Sherry*
A rich, delightfully sweet Sherry
42. *Pastene Anniversary
Cocktail Sherry*
Delicate nut-like flavor and zestful aroma
44. *Pastene Anniversary Tawny
Port*
Exceptionally delicious — with fruit-like
mellowness
46. *Pastene Anniversary Ruby
Port*
Ruby red, full-bodied and pleasantly sweet
48. *Pastene Pale Dry Sherry*
Dry — nutty — fine bouquet
50. *Pastene Port*
A ruby rich wine excellent after dinner
52. *Pastene Muscatel*
Pleasantly aromatic — rich bouquet

FRIDAY EVENING, MAY 3, at 8:30 o'clock

Fourth Program

Valdres March *Hanssen*

An Outdoor Overture *Copland*

Ave Maria *Bach-Gounod*

Solo Violin: ALFRED KRIPS

Austrian Peasant Dances *Schönherr*

Hochzeitsmarsch (Wedding Dance) — Schuhplattler (Clog Dance) —
Sautans (Hogdance) — Zwoaschritt (Two-Step)

Piano Concerto in A major, K. 488 *Mozart*

- I. Allegro
- II. Andante
- III. Presto

Soloist: KARIN BRANT

Waltz, from "The Swan Lake" Ballet *Tchaikovsky*

Victor Herbert Selections *Herbert*

The Streets of New York — Every Day Is Ladies Day with Me —
Moonbeams — Because You're You — Toyland — March of the Toys —
Kiss Me Again — Romany Life

*Love Is a Many-Spendored Thing *Fain*

Grand Galop Chromatique *Liszt*

Among those present: Dana Hall; Guild of St. John of God; Plimoth
Academy; Dartmouth High School; College of the Holy Cross, Class of 1963

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2	Pastene Champagne	7.00	4.00
3	S. S. Pierce Sparkling Red Burgundy	7.00	4.00
4	Pastene Sparkling Burgundy	6.00	3.25
5	Great Western Extra Dry	7.00	4.00
6	*Gancia Asti Spumante	7.50	
7	Great Western Sparkling Red Burgundy	7.00	4.00
8	*Gancia LaCrima Christi	8.00	
9	*Ackerman Dry Royal Brut	7.50	4.00
11	*DeLuze Sparkling Rosé (Pink) Burgundy	8.00	4.50
82	*Cruse Sparkling Burgundy	8.75	4.75
70	Chateau Gay Champagne	5.50	3.00
71	Chateau Gay Sparkling Burgundy	5.50	3.00
13	*Bollinger Brut	12.00	6.50
15	*Lancer's Rosé (Pink Portuguese)	7.00	4.00
19	*Cliquot Yellow Label Extra Dry	12.00	
17	Champagne Cocktail for Two	2.25	

WHITE WINES

10	Pastene Riesling	2.75	
21	*DeLuze, Bordeaux Special Reserve	3.00	
65	*DeLuze, Bordeaux Carafette Blanc	1.75	
12	Pastene Sauterne	2.75	1.75
23	*DeLuze, Sauternes	4.00	2.50
14	Pastene Chablis	2.75	1.75
16	Pastene Rhine Wine	2.75	1.75
18	*Sichel Liebfraumilch	4.75	2.75
20	*Sichel Zeltinger Riesling	5.00	3.00
22	*Bolla Soave	3.75	2.00
24	*Gancia Orvieto Dry	3.00	2.00
25	*Latour Pouilly Fuisse	4.25	2.50
27	*Lorentz, Alsatian Riesling, Vin des Templiers	4.00	
29	*Ackerman, Vouvray	3.50	2.00
31	*Langenbach Liebfraumilch Guilden-Krone	4.25	2.50
33	*Langenbach Berncastler Meister-Krone	3.50	2.00
88	*Cruse Chablis	6.00	3.25
54	*Brolio Bianco	3.75	2.00

WINE PUNCH

		Glass	Pitcher
	Claret or Sauterne Punch	.75	2.50
	Claret Lemonade	.75	2.50

* Imported

RED WINES

		Bot.	½ Bot.
26	Pastene Napa Red Burgundy	2.75	1.75
39	*DeLuze Club Claret	3.25	
67	*DeLuze Carafette Rouge		1.75
28	Pastene Chianti	2.75	
41	*Beaune Burgundy, Latour	4.75	2.50
43	*M. & R. Melini Chianti (Red)	3.50	2.25
30	Pastene Pinot Noir	2.75	
32	Pastene Cabernet	2.75	
34	*Brolio Chianti	3.75	2.50
36	*Bolla Valpolicella	3.75	2.00
38	*Sichel St. Julien	4.50	
85	*Cruse Beaujolais	4.25	2.50

ROSÉ WINES

83	*Cruse Vin Rosé	3.75	2.00
35	*Tavel Chateau d'Aqueria	3.50	2.00
73	*Nectarosé	3.00	1.75
37	S. S. Pierce Grenache Rosé	2.75	

S. S. PIERCE GOLD COAST WINES

45	Gold Coast Haut Sauternes	2.50	1.50
47	Gold Coast Red Burgundy	2.50	
49	Gold Coast Red Port	2.50	
51	Gold Coast White Port	2.50	
53	Gold Coast Sherry	2.50	
55	Gold Coast Muscatel	2.50	

SHERRIES, PORTS, MADEIRA

40	Pastene Anniversary Cream Sherry	2.75	
42	Pastene Anniversary Cocktail Sherry	2.75	
44	Pastene Anniversary Tawny Port	2.75	
46	Pastene Anniversary Ruby Port	2.75	
48	Pastene Pale Dry Sherry	2.50	1.50
50	Pastene Port	2.50	1.50
52	Pastene Muscatel	2.50	1.50

Bottle Glass

57	*Duff Gordon Amontillado (Dry)	4.75	.75
59	*Duff Gordon Generoso (Medium Sweet)	4.25	.75
61	*Cossart Gordon Southside Madeira	4.25	.75
63	*Cockburn Ruddy Port	3.75	.75
89	*Pikina	4.75	
90	*Pikina (8.11 oz.)	2.00	

BEER AND ALE LISTED ON PAGE 17



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Corned Beef	.85	Roquefort, Tavern, or Swiss	
Swiss	.65	Cheese with Crackers	.60
Cream Cheese on Date Nut	.60		

Combination Sandwich with Swiss 20¢ extra

Sandwiches served on Rye or White Bread

CAKES AND APPETIZERS

Pretzels	.10
Cheese Wafers	.10
Sweet Biscuits (Jacob of Dublin)	.25
Lady Fingers	.25
Assorted Italian Cookies	.25
Chocolate Multi-Layer Cake	.25

HOOD'S ICE CREAM

Vanilla Coronet	.40
Chocolate Coronet	.40
Coffee Coronet	.40
Strawberry Coronet	.40
Cherry Sundae	.50
Pineapple Sundae	.50
Strawberry Sundae	.50
Chocolate Sundae	.50

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Candy Cupboard Miniatures—	
1 lb.	2.00
Candy Cupboard Thin Mints	.70
Candy Cupboard Miniatures—	
¼ lb.	.50
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½ lb.	.75
Jelly Gems	.70
Chocolate Covered Almonds—	
10 oz.	1.00
Vanilla Butter Creams	.90

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Hot Coffee, Individual Pots	.30
Hot Tea, Individual Pots	.25
Ice Coffee or Tea	.30

FRESH FRUIT DRINKS

POP PUNCH	.45
Lemonade	.45
Soda Lemonade	.50
POP PUNCH served in pitchers	1.75
Lemonade served in pitchers	1.75
Soda Lemonade in pitchers	2.00

GINGER ALE, ETC.

Canada Dry—7 oz.	.15
Cott Ginger Ale—7 oz.	.15
Cott Club Soda—7 oz.	.10
Simpson Spring Ginger Ale—8 oz.	.15
Simpson Spring Club Soda—8 oz.	.10
Welch's Grape Juice—4 oz.	.25

KEMP'S SALTED NUTS

Extra Large Peanuts—5 oz.	.29
Spanish Peanuts—5½ oz.	.25
Extra Fine Cashews—4½ oz.	.49
Mixed Nuts (with Peanuts)—	
3¾ oz.	.39
Mixed Nuts (without Peanuts)—	
4½ oz.	.59
Extra Large Peanuts—10¼ oz.	.59
Spanish Peanuts—11 oz.	.49
Extra Fine Cashews—6¾ oz.	.79
Mixed Nuts (with Peanuts)—	
6½ oz.	.69
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Wine List on Page 13

Beer and Ale on Page 17

Refreshment Service in both Balconies during the two intermissions

(Continued from page 8)

assuming his role. Rosalinde arrives and scolds her husband for his flirtations at the ball — especially with that Hungarian Countess, to whom he had given a watch. In the midst of the strife, Falke drops in. He has contrived all the complications to repay a prank played on him by Eisenstein. The Baron, at a former masquerade, had gotten Falke very tipsy, and left him asleep in a public square. At daybreak Falke had been obliged to make an awkward retreat through a gibing crowd, for he still was wearing his masquerade costume of *a bat*. Now the Baron could laugh off his troubles as a debt made square with The Bat.

LES PRELUDES — LISZT (1811–1886).

The sentiments on which Liszt built appear as follows in the fifteenth of Lamartine's *Poetic Meditations*.

“What is our life but a series of preludes to that unknown song, the first solemn note of which is sounded by death?

“Love forms the enchanted daybreak of every life; but what is the destiny where the first delights of happiness are not interrupted by some storm, whose fatal breath dissipates its fair illusions, whose fell lightning consumes its altar?

“And what wounded spirit, when one of its tempests is over, does not seek to rest its memories in the sweet calm of country life? Yet . . . when the ‘trumpet’s loud clangor has called him to arms’ he rushes to the post of danger, whatever may be the war that calls him to the ranks, to find in battle the full consciousness of himself and the complete possession of his strength.”

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WEDDING MARCH FROM "LE COQ D'OR" — RIMSKY-KORSAKOFF (1844-1908).

The opera (and subsequent ballet) takes its title from the enchanted rooster which points out the direction of any invasion of King Dodon's kingdom. Russia's great poet, Pushkin, wrote the allegorical poem on which was based the libretto of the composer's final operatic work.

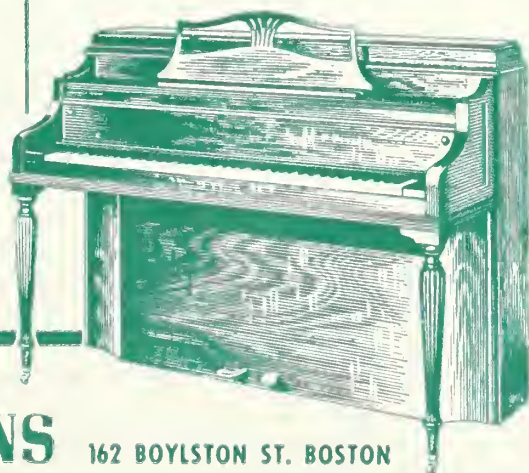
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PIANO CONCERTO No. 1 — TCHAIKOVSKY (1840–1893)

To Boston went the honor of the world's first performance of the concerto. With von Bülow as soloist, and a small orchestra assembled and conducted by Benjamin J. Lang, it was introduced October 25, 1875, in Music Hall. (Its first performance in Russia or elsewhere in Europe did not take place until the following month, in St. Petersburg.)

EARL WILD

As piano virtuoso he has won fame in recital hall, orchestra stage, radio, TV. He has premiered modern works; recently made first recording of Menotti's Concerto; has played for every U. S. President from Hoover to Kennedy — appearing at the latter's inaugural concert.

In the role of conductor, he directed José Ferrer's operatic debut in Puccini's "Gianni Schicchi."

"WEST SIDE STORY" — BERNSTEIN (b. Lawrence, Mass., 1918)

In this metamorphosis of the Romeo and Juliet story, a second generation American boy falls in love with a first generation Puerto Rican girl. Each is linked with a rival 'teen age gang, whose bickerings supply the strife which rages in the original story between Romeo's clan, the Montagues, and Juliet's, the Capulets. There is a "Ball Room" scene in a gymnasium.

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Prayer of Thanksgiving Valerius-Kremser
Austrian Peasant Dances Schönherr
Hochzeitsmarsch (Wedding Dance) — Schuhplattler (Clog Dance) —
G'Strampfer (The Stomper) — Sautanz (Hogdance) —
Zwoaschritt (Two-Step)

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Soloist: SAMUEL LIPMAN

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AH, FORS' È LUI, from "LA TRAVIATA" — VERDI (1813-1901)
Violetta (the operatic version of Camille), woman of many lovers,
meditates that perhaps Alfred is the man of her dreams.

ELLALOU HOYT DIMMOCK

An alumna of Connecticut College, this native of Pennsylvania has made her musical career largely in Massachusetts, where she studied with Marie Sundelius and Grace Leslie. She has been soloist with the Handel and Haydn Society, and the Camerata of the Boston Museum of Fine Arts, and elsewhere, and is a member of the quartet of the Union Church, Waban. Also she is on Garland Junior College faculty.

PIANO CONCERTO NO. 2, IN A MAJOR — LISZT

Composed before the "First" Concerto, it was second in date of introduction to the public.

Liszt spent ten years solving the problems of reducing a concerto to a single movement. The "First" Concerto profited by this experimentation.

The "Second" Concerto has been characterized as "Symphony Poem for Piano and Orchestra" and also as "The Life and Adventures of a Melody."

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Sixth Program

- | | |
|--------------------------------------|-----------|
| Coronation March, from "The Prophet" | Meyerbeer |
| *Overture to "Orpheus in Hades" | Offenbach |
| *Clair de Lune | Debussy |
| *Emperor, Waltzes | Strauss |
-
- "Classical" Symphony, Op. 25 Prokofiev
- I. Allegro
 - II. Larghetto
 - III. Gavotte: Non troppo allegro
 - IV. Finale: Molto vivace
- *Capriccio Espagnole Rimsky-Korsakoff
- Alborada — Variations — Alborada — Gypsy Scene —
Fandango of the Asturias
-
- *Selection from "My Fair Lady" Loewe
- Get Me to the Church on Time — Wouldn't It Be Lovely —
I've Grown Accustomed to Her Face — I Could Have Danced
All Night — On the Street Where You Live — The Rain in
Spain — With a Little Bit of Luck
- *Fiddle-Faddle Anderson
- *Strike Up the Band Gershwin-Green

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“Handel’s finest orchestral composition,” Herbert Weinstock calls this Suite in his attractive biography. Its spirit is that of a serenade — music originally composed to be heard outdoors, while King George I of England took an evening’s trip on the Thames, with lords and ladies filling the Royal Barge, and accompanied by fifty barge-drawn musicians playing the Suite. Handel is believed to have added afterwards to the movements.

“CHESTER” FROM “NEW ENGLAND TRIPTYCH” —
SCHUMAN (b. N. Y., 1910)

The noted contemporary American composer here has orchestrated the part-song for four voices, by Boston-born William Billings, which was sung by American soldiers in the Revolution. Billings (1746–1800) was America’s first composer by profession.

ACADEMIC FESTIVAL OVERTURE — BRAHMS.

This was Brahms’ response to the University of Breslau for conferring on him the degree of Doctor of Philosophy. He was grateful for this rather tardy honor from an institution of his native Germany.

The student ditties include: *We Had Built a Stately House, The Country’s Father, The Fox Song, and Gaudeamus Igitur.*

PIANO SOLOISTS

SAMUEL LIPMAN. His Pops debut two seasons ago with Leo Litwin in Saint-Saëns’ “Carnival of the Animals” resulted in an RCA Victor recording of this work with Arthur Fiedler conducting the Pops Orchestra and the same duo.

KARIN BRANT. Piano soloist with the Pops several seasons ago, she studied at Dana Hall with Denise Bacon, also a Pops soloist and pupil of the famous Mieczyslaw Horszowski.



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M. I. T. NIGHT AT THE POPS

Seventh Program

French Military March *Saint-Saëns*

Overture to "The Flying Dutchman" *Wagner*

*Fantasia on "Greensleeves" *Vaughan Williams*

*Polovetzian Dances, from "Prince Igor" *Borodin*

Conducted by JOHN CORLEY

Piano Concerto No. 2, in A major *Liszt*

Soloist: SAMUEL LIPMAN

SELECTIONS BY THE LOGARHYTHMS

*Selection from "No Strings" *Rodgers*

Love Makes the World Go — The Sweetest Sounds — Loads of
Love — Nobody Told Me — Maine — No Strings — Be My Host

*Jalousie, Gypsy Tango *Gade*

*Pops Round-Up (see page 22) *arr. Hayman*

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Adapted from Sir A. P. Herbert

PIANO CONCERTO IN A MAJOR, K. 488 — MOZART (1756–1791).

One of the finest of Mozart's twenty-five piano concertos, it is the first of a remarkable trilogy, all written in 1786, five years before the composer's death.

Of mixed moods, it hovers between joy and melancholy.

LOVE IS A MANY-SPLENDORED THING — FAIN.

The plot of the film-play featuring this song is concerned with the frustrated love of Han Suyin, beautiful Eurasian lady physician, for the American newsman, Elliot. His indifferent wife refuses a divorce, and he is killed in the Korean War.

ENTRANCE OF THE GUESTS ("TANNHÄUSER") — RICHARD WAGNER (1813–1883)

THE SCENE: The Landgrave calls his minstrel knights together in the great hall for a contest of song before himself and the various lords and ladies of the court. Their entrance is the occasion for one of the most imposing examples of processional music.

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TUESDAY EVENING, MAY 7, at 8:30 o'clock
SMITH NIGHT AT THE POPS

Eighth Program

*Triumphal March from "Aïda" *Verdi*

"Classical" Symphony, Op. 25 *Prokofiev*

- I. Allegro
- II. Larghetto
- III. Gavotte: Non troppo allegro
- IV. Finale: Molto vivace

Funeral March of a Marionette *Gounod*

Overture to "La Gazza Ladra" *Rossini*

Piano Concerto No. 3, in C minor, Op. 37 *Beethoven*

- I. Allegro con brio
- II. Largo
- III. Rondo: Allegro

Soloist: JOAN C. PANETTI

*Selection from "No Strings" *Rodgers*

Love Makes the World Go — The Sweetest Sounds — Loads of
Love — Nobody Told Me — Maine — No Strings — Be My Host

Moon River, from "Breakfast at Tiffany's" *Mancini*

*Castillane, from "Le Cid" *Massenet*

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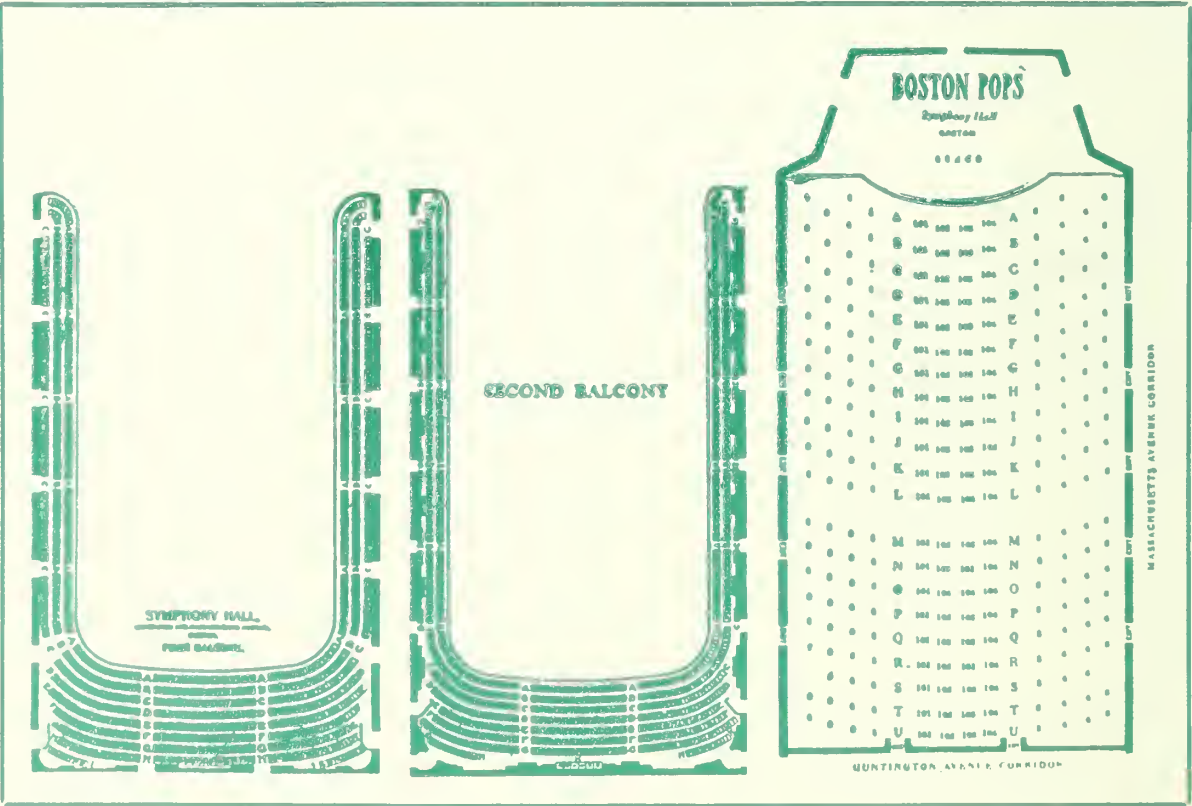
CAPRICCIO ESPAGNOL — RIMSKY-KORSAKOFF (1844–1908).

Virtually a concerto for orchestra and various solo instruments.

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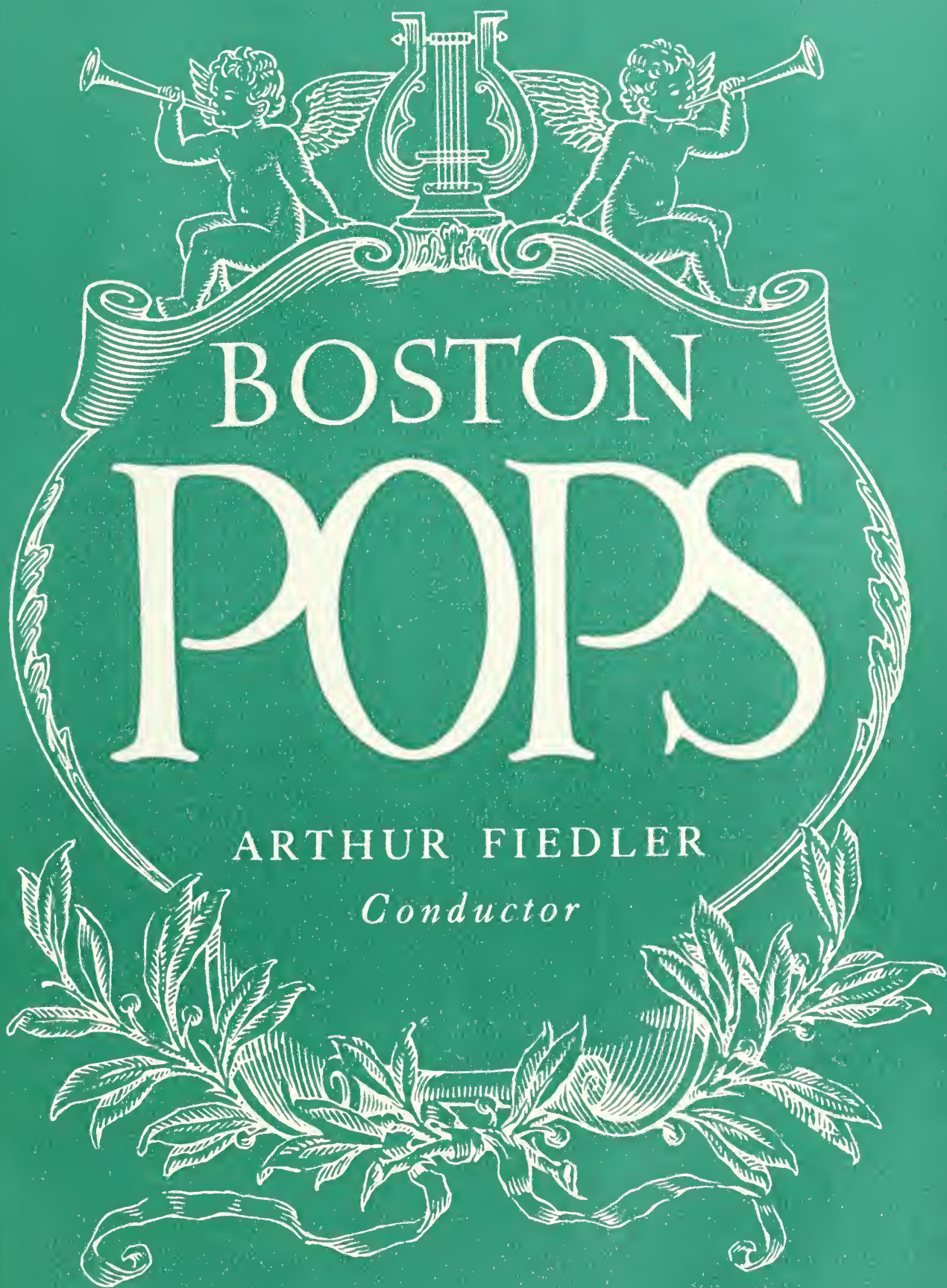
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Herman Silberman
Stanley Benson
Leo Panasevich
Sheldon Rotenberg
Noah Bielski
Michel Sasson
Raymond Sird
Alfred Schneider

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Manuel Zung
Samuel Diamond
William Marshall
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Victor Manusevitch
Laszlo Nagy
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THE BERKSHIRE FESTIVAL PROGRAMS – 1963

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Series

- 1 – MOZART — **July 5:** Divertimento, K. 205; Piano Concerto in E-flat, K. 271 (SERKIN); Jupiter Symphony. **July 6:** Three Marches, K. 408; Piano Concerto in F, K. 459 (SERKIN); Posthorn Serenade, K. 320. **July 7:** Symphony No. 18, K. 130; Divertimento No. 2, K. 131; Piano Concerto in B-flat, K. 595 (SERKIN).
- 2 – MOZART — **July 12:** March, K. 249; Symphony in C, K. 338; Haffner Serenade. **July 13:** Overture to Seraglio; Exsultate, jubilate (CARLYLE); Symphony in G minor, K. 183; German Dances, K. 605; Rondo, K. 382 (BAR-ILLAN); Rondo, K. 505 (CARLYLE, BAR-ILLAN). **July 14:** Divertimento, K. 113; Symphony in A major, K. 134; Cantata, K. 623, with soloists; Adagio, K. 261 (SILVERSTEIN); Aria from *Il Re Pastore* (SCOVOTTI); *The Impresario*, with soloists.
- 3 – **July 19** (MUNCH): BACH, Brandenburg Concertos 1, 4, 3, 5 (FOSS). **July 20** (MUNCH): BACH, Brandenburg Concertos 6 and 2; Suites 2 (DWYER), and 3. **July 21:** HAYDN, Symphony No. 52; Cantata, *Arianna a Naxos* (GENOVESE); Mass in Time of War, with Chorus and Soloists.
- 4 – **July 26:** BEETHOVEN, Overture to *Leonore*, No. 3; BRAHMS, Symphony No. 3; BARTÓK, Concerto for Orchestra. **July 27:** BRITTEN, War Requiem, with Chorus and Soloists (First performance in America). **July 28** (MUNCH): BERLIOZ, Excerpts from *Romeo and Juliet*; PROKOFIEV, Piano Concerto No. 2 (HENRIOT-SCHWEITZER); SAINT-SAËNS, Organ Symphony.
- 5 – **August 2:** SCHUBERT, Overture to *Rosamunde*; PROKOFIEV, Piano Concerto No. 1 (FRAGER); MAHLER, Symphony No. 1. **August 3** (MUNCH): FRANCK, Symphony; DEBUSSY, *La Mer*; RAVEL, *Daphnis et Chloé* Suite No. 2. **August 4** (MONTEUX): BEETHOVEN, Overture to *King Stephen* and Symphony No. 6; RESPIGHI, *Fountains of Rome*; HINDEMITH, *Nobilissima Visione*.
- 6 – **August 9** (ORMANDY): HANDEL/HARTY, *Fireworks Suite*; TCHAIKOVSKY, Symphony No. 7; DEBUSSY, *L'Après-midi d'un Faune*; STRAVINSKY, *Firebird Suite*. **August 10:** PROKOFIEV, Overture to *War and Peace*; BRAHMS, Double Concerto (SILVERSTEIN, MAYES); MENDELSSOHN, Overture and Incidental Music to *A Midsummer Night's Dream*, with Chorus, Soloists and Narrator. **August 11:** BEETHOVEN, Symphony No. 3; PROKOFIEV, Piano Concerto No. 3 (BOLET); KODALY, Suite from *Háry János*.
- 7 – **August 16** (BURGIN): STRAVINSKY, *Le Baiser de la fée*; PROKOFIEV, Piano Concerto No. 5 (HOLLANDER); SIBELIUS, Symphony No. 2. **August 17** (ORMANDY): BRAHMS, Haydn Variations; BEETHOVEN, Symphony No. 8; PROKOFIEV, Symphony No. 5. **August 18:** PROKOFIEV, Classical Symphony; BARBER, Piano Concerto (BROWNING); SCHUBERT, Symphony in C major (Posthumous).
- 8 – **August 23:** WAGNER, Prelude to Act III, *Lohengrin*; WAGNER, Excerpts from *Parsifal*; BEETHOVEN, Symphony No. 5. **August 24:** PROKOFIEV, Overture to *The Duenna* and Symphony No. 6; BRAHMS, Piano Concerto No. 2 (CLIBURN). **August 25:** PROKOFIEV, *Alexander Nevsky* (CHOOKASIAN); TCHAIKOVSKY, Symphony No. 5.

Tickets at the Festival Office, Symphony Hall, Boston, Massachusetts, CO 6-1492

SECOND WEEK

TUESDAY EVENING, MAY 7, at 8:30 o'clock
SMITH NIGHT AT THE POPS

Eighth Program

- *Triumphal March from "Aïda" *Verdi*
"Classical" Symphony, Op. 25 *Prokofiev*
 I. Allegro
 II. Larghetto
 III. Gavotte: Non troppo allegro
 IV. Finale: Molto vivace
Funeral March of a Marionette *Gounod*
Overture to "La Gazza Ladra" *Rossini*

- Piano Concerto No. 3, in C minor, Op. 37 *Beethoven*
 I. Allegro con brio
 II. Largo
 III. Rondo: Allegro

Soloist: JOAN C. PANETTI

- *Selection from "No Strings" *Rodgers*
 Love Makes the World Go — The Sweetest Sounds — Loads of
 Love — Nobody Told Me — Maine — No Strings — Be My Host
Moon River, from "Breakfast at Tiffany's" *Mancini*
*Castillane, from "Le Cid" *Massenet*

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Program Notes

By LANING HUMPHREY

OVERTURE TO "LA GAZZA LADRA" (THE THIEVING MAGPIE) — ROSSINI.

AFTER the overture to "William Tell," this is, on points of originality, perhaps the best of Rossini's many fine overtures, according to the composer's devoted English biographer, Toye.

Starting with the then revolutionary innovation of opening his overture with two drum rolls, Rossini proceeded to introduce strokes of orchestration and harmonic thinking all the way through his score, which to some of his audiences of 1817 must have seemed not only modern, but ultra-modern.

The little servant girl, Ninetta is condemned to death for the alleged theft of a silver spoon. That seems pretty excessive nowadays, of course. But Ninetta had made the mistake of rejecting the dearly-priced offers of acquittal tendered by a very unpleasant official of the type which turned up on the opera stage in modern times as Baron Scarpia. At the crucial moment of the trial, a witness rushes up with the evidence that a tame magpie has stolen the spoon. And in the midst of all this, Ninetta has steadfastly refused to give up the secret that her father is a deserter from the army.

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WEDNESDAY EVENING, MAY 8, at 8:30 o'clock

HARRY ELLIS DICKSON Conducting

Ninth Program

Polonaise Militaire *Chopin-Glazunov*
Overture to "La Gazza Ladra" *Rossini*
Londonderry Air *Grainger*
Suite from "Carmen" *Bizet*
Prelude and Aragonaise — Intermezzo — Toreadors

Violin Concerto No. 1, in G minor, Op. 26 *Bruch*
I. Prelude: Allegro moderato
II. Adagio
III. Finale: Allegro energico
Soloist: ANDREW J. GALOS

THE NEWHAMPSHIREMEN — JOHN J. ZEI, Director
CAROLYN SUE GORDON '63, JON LAFLEUR '65, Accompanists
Tarantella *Thompson*
The White Mountains *Desrosiers '63*
(Dedicated to the UNH Alumni)
Alma Mater *Moore '98*

Selection from "Kiss Me Kate" *Porter*
Another Op'nin', Another Show — Wunderbar — So in Love —
Always True to You in My Fashion

*Bugler's Holiday *Anderson*
*76 Trombones, from "The Music Man" *Willson*

Among those present: Boston Skidmore College Alumnæ Association;
Bouv  -Boston School; Choruses of Plaistow-Hampstead-Atkinson-
Newton, N. H.; Katharine Gibbs Alumn   Association;
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TRIUMPHAL MARCH FROM "AÏDA" – VERDI (1813–1901).

Rhadames, brilliant young Egyptian general, returns victorious from an expedition against the Ethiopians.

Among those witnessing his triumphal reception is Aïda, slave to Amneris, princess of Egypt. Aïda's secret is that she really is princess of Ethiopia.

CLASSICAL SYMPHONY – PROKOFIEFF (1891–1953)

With art, with grace, with sparkling craftsmanship, Prokofieff mimics characteristics of Mozart's symphonies, and slyly adds touches of modern sophistication in instrumentation. In thirteen minutes, he does it all – although Mozart's greatest symphonies require double that time.

True to eighteenth century precept, the first movement of the Classical Symphony is in sonata form – exposition built around two themes; development or working-out; recapitulation. The three remaining movements supply contrasts of pace.

CONCERTO NO. 3, IN C MINOR – BEETHOVEN (1770–1827)

Less Mozartian, more Beethovenish, than the first two concertos, this one also shows an advance in orchestral mastery.

THE SOLOIST, Joan C. Panetti, is a music major at Smith College.



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THURSDAY EVENING, MAY 9, at 8:30 o'clock
HARRY ELLIS DICKSON Conducting

Tenth Program

- *Parade of the Charioteers, from "Ben-Hur" *Rozsa*
*Overture to "William Tell" *Rossini*
*Theme from "Exodus" *Gold*
Austrian Peasant Dances *Schönherr*
Hochzeitsmarsch (Wedding March) — Schuhplattler (Clog Dance) —
G'Strampfer (The Stomper) — Zwoaschritt (Two-Step)

- *Rhapsody in Blue, for Piano and Orchestra *Gershwin*
Soloist: LEO LITWIN

WHEELOCK COLLEGE GLEE CLUB — LEO COLLINS, Director
JOAN DAVIS, Accompanist

- Cantate Domino *Hassler*
To Music *Schubert*
Summertime *Gershwin*
Against Pride in Clothes *Winslow*

- Selection from "The Sound of Music" *Rodgers*
The Sound of Music — How Can Love Survive — The Lonely
Goatherd — My Favorite Things — Sixteen Going on Seventeen —
So Long, Farewell — Do-Re-Mi — Edelweiss — An Ordinary
Couple — No Way to Stop It — Maria — Climb Every Mountain

- *Trumpeter's Lullaby *Anderson*
*Peter Gunn *Mancini*

Among those present: Chamberlain School; Lesley College; Mount Ida
Junior College; State College at Boston, Junior Class; Wheelock College

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Well balanced full — rich — dry
16. ***Pastene Rhine Wine***
Light, refreshing — with a slight fruity taste
26. ***Pastene Burgundy***
A moderately dry red wine
28. ***Pastene Chianti***
Light, tawny and moderately dry wine
30. ***Pastene Pinot Noir***
A light bodied, delicate wine made from
Pinot Noir grapes in Napa Valley
32. ***Pastene Cabernet***
A deep, ruby colored wine, with full bouquet
40. ***Pastene Anniversary Cream
Sherry***
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42. ***Pastene Anniversary
Cocktail Sherry***
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46. ***Pastene Anniversary Ruby
Port***
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48. ***Pastene Pale Dry Sherry***
Dry — nutty — fine bouquet
50. ***Pastene Port***
A ruby rich wine excellent after dinner
52. ***Pastene Muscatel***
Pleasantly aromatic — rich bouquet

FRIDAY EVENING, MAY 10, at 8:30 o'clock

Eleventh Program

- | | |
|---------------------------------|-------------|
| *Sambre et Meuse, March | Planquette |
| *Prelude to "Hansel and Gretel" | Humperdinck |
| *Little Fugue in G minor | Bach |
| Finale, from Symphony No. 4 | Tchaikovsky |

Piano Concerto No. 1, in B-flat minor, Op. 23 *Tchaikovsky*

- I. Allegro non troppo e molto maestoso
II. Andante semplice
III. Allegro con fuoco

Soloist: OZAN MARSH

Selection from "Taras Bulba" *IWaxman*

Cossack Brotherhood — The Wishing Star — Cossack Anthem —
Zaparoshtchi — Lullaby — The Ride to Dubno

Desafinado, Bossa Nova *Jobim-Mason*

*Look Sharp — Be Sharp *Merrick-Bennett*

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Friends of the Deaconess Hospital; Medford Public Schools

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23	*DeLuze, Sauternes	4.00	2.50
14	Pastene Chablis	2.75	1.75
16	Pastene Rhine Wine	2.75	1.75
18	*Sichel Liebfraumilch	4.75	2.75
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Wine List on Page 13

Beer and Ale on Page 17

Refreshment Service in both Balconies during the two intermissions

BALLET SUITE FROM "THE CID" — MASSENET (1842–1912)

The Spanish hero, El Cid, has had a time-consuming journey to Hollywood, to star in the current spectacular film on his alleged life. Some such character performed great exploits against the Saracens in eleventh century Spanish history. In glorified form he was the hero of an anonymous epic poem written about 1140, and a Spanish drama of 1618. In 1637 the French playwright, Pierre Corneille, produced one of his most notable poetic dramas on the same subject.

"The Cid" was one of Massenet's earliest operas, staged in 1885. In America, familiarity with the opera is confined almost entirely to its sparkling ballet music, which Massenet wrote expressly for the celebrated French ballerina Rosita Mauri.

SUITE FROM "CARMEN" — BIZET (1838–1875).

When about to embark on composing "Carmen," Bizet journeyed no farther than the Library of the Paris Conservatory. It was there he took up his study of the music of Spain, rather than by listening to native performers. He simply wrote on a slip of paper, "I request a list of the Spanish songs in the possession of the library."

MAX BRUCH (1838–1920)

Born of a German Protestant family, he is perhaps best known in America today for his arrangement of a Hebrew melody, titled "Kol Nidrei," and his First Violin Concerto (he wrote four).

THE SOLOIST, Andrew J. Galos, who has appeared extensively in recital and with orchestra, is now a member of the music faculty at the University of New Hampshire.

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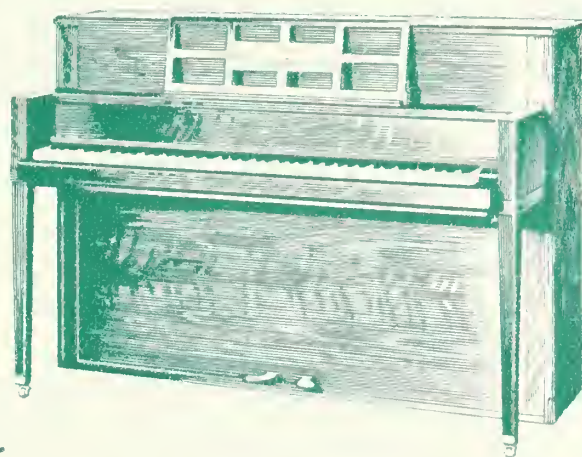
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HARRY ELLIS DICKSON

The career of Mr. Dickson has alternated constantly between two rôles. He joined the Boston Symphony Orchestra as violinist in 1938, but was active as a conductor before then, as he has been since — at the Pops, the Esplanade, and his Symphony Hall Youth Concerts.

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RHAPSODY IN BLUE — GERSHWIN (1898–1937)

Presentation of this work in 1924 by Paul Whiteman (who commissioned it) with his orchestra, and Gershwin as soloist, had remarkable repercussions, felt in various ways ever since. First of all, it brought national and international fame to Gershwin for having produced from the idiom of popular American music a work which in the opinion of many serious-minded musicians was as worthy of performance at “serious” concerts, as Liszt’s Hungarian Rhapsodies, for example.

The orchestration was done by Whiteman’s exceptionally skilled arranger, Ferde Grofé.

LEO LITWIN

His Pops debut was in “Rhapsody in Blue.” Since then, he has been a favorite Pops and Esplanade soloist in this, in Weber’s “Concertstück,” Addinsell’s “Warsaw Concerto,” Bath’s “Cornish Rhapsody.”

SUITE FROM BALLET, “GAYNE” — KHACHATURIAN (1903–)

These excerpts represent an entertainment on a collective farm in Sovietized Armenia, as an example of the happy side of the workers’ lives. The ballet also has a love plot, with Gayane as the heroine.

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Twelfth Program

- Procession of Bacchus, from "Sylvia" *Delibes*
Prelude to "Hansel and Gretel" *Humperdinck*
*Schwanda Polka *Weinberger*
*Wine, Woman and Song, Waltzes *Strauss*

Piano Concerto No. 1, in B-flat minor, Op. 23 *Tchaikovsky*

- I. Allegro non troppo e molto maestoso
II. Andante semplice
III. Allegro con fuoco

Soloist: OZAN MARSH

Selection from "Taras Bulba" *Waxman*

Cossack Brotherhood — The Wishing Star — Cossack Anthem —
Zaparoshtchi — Lullaby — The Ride to Dubno

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SONGS MY MOTHER TAUGHT ME — DVORÁK

Within only five days in 1880 Dvořák composed his "Seven Gypsy Melodies." The fourth of these, "Songs My Mother Taught Me" became an immediate favorite in America. Its popularity has continued here to this day.

ROMANCE IN F, OP. 50 — BEETHOVEN

Opening with the suggestion of a love song, it continues with a stormy passage. (Is it a lovers' quarrel?) Then comes a happy ending.

INTRODUCTION AND RONDO CAPRICCIOSO — SAINT-SAËNS

The composition is marked by alternations of poetic expressiveness and opportunities for brilliant technical display.

JULIUS SCHULMAN

Before joining the Boston Symphony Orchestra in 1960, he was Concertmaster, first, of the New Orleans Philharmonic-Symphony; then, of the Little Orchestra of New York.

POPS ROUND-UP THEMES

1. Introduction;
2. Bonanza;
3. Maverick;
4. The Rebel;
5. Bat Masterson;
6. Gunsmoke;
7. Wagon Train;
8. Wyatt Earp;
9. Have Gun, Will Travel;
10. Rawhide.



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SUNDAY AFTERNOON, MAY 12, at 3:00 o'clock
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Thirteenth Program

- *Pomp and Circumstance *Elgar*
*Overture to "Die Fledermaus" *Strauss*
Songs My Mother Taught Me *Dvořák*
*Suite from "Gayne" *Khatchaturian*
Dance of the Rose Maidens — Lullaby — Sabre Dance

-
- For Violin and Orchestra
Romance in F, Op. 50 *Beethoven*
Introduction and Rondo Capriccioso *Saint-Saëns*
Soloist: JULIUS SCHULMAN
*Suite from "Peer Gynt" *Grieg*
Morning Mood — Ase's Death — Anitra's Death —
In the Hall of the Mountain King

-
- *Pops Round-up (see page 22) *arr. Hayman*
*Kid Stuff *arr. Hayman*
*American Patrol, March *Meacham*

Among those present: Tenacre Country Day School; Rivers Country
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PIANO CONCERTO No. 1 — TCHAIKOVSKY (1840–1893)

To Boston went the honor of the world's first performance of the concerto. With von Bülow as soloist, and a small orchestra assembled and conducted by Benjamin J. Lang, it was introduced October 25, 1875, in Music Hall. (Its first performance in Russia or elsewhere in Europe did not take place until the following month, in St. Petersburg.)

"Think of the healthy appetites these Americans must have: each time Bülow was obliged to repeat the whole Finale!" Tchaikovsky wrote to Rimsky-Korsakov. "Nothing like this happens in our country!"

OZAN MARSH

Combining musicianship with a sense of excitement, Ozan Marsh has scored extraordinary successes in five previous Pops seasons, as he has done in several coast-to-coast tours, and also in numerous appearances with Arthur Fiedler and the Pops Tour Orchestra. All together, he has played in two hundred concerts in the past few seasons, in this country and Canada, either as recitalist or as soloist with orchestra.

SYMPHONY No. 4 IN F MINOR — TCHAIKOVSKY (1840–1893).

In the final movement of the Fourth Symphony, Tchaikovsky uses as his main theme the Russian folk-song, "The Birch Tree," to carry out the thoughts which he wrote down as follows:

"If you cannot find happiness in yourself . . . go forth among the people. See how they enjoy themselves. . . . Fate knocks again at your door. . . . They do not even turn their heads to look at you. . . . It is your own fault and not the world's that you are sad. . . . Take pleasure in the joy of others. Life is after all worth living."



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SUNDAY EVENING, MAY 12, at 8:30 o'clock

Fourteenth Program

*Introduction to Act III, from "Lohengrin" Wagner

*Overture to "La Belle Hélène" Offenbach

The Last Spring Grieg

Bacchanale, from "Samson and Delilah" Saint-Saëns

Totentanz, for Piano and Orchestra Liszt

Soloist: OZAN MARSH

*Les Préludes, Symphonic Poem Liszt

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INTRODUCTION TO ACT III, "LOHENGRIN" – WAGNER.

The music is filled with the joy of the wedding of Lohengrin and Elsa in the preceding act, and sets the mood of the first scene of Act III, which shows the bride and groom being conducted to their chamber in the castle of Elsa's brother, the Duke of Brabant.

Liszt conducted at Weimar the first performance of the opera, in 1850. At that time, Wagner was in Paris as a political refugee, following his involvement with a revolutionary group in Germany. Ten years later, Wagner wrote to Berlioz of his dislike at being perhaps the only German who had not heard it. His first hearing came the following year.

LES PRELUDES – LISZT (1811–1886).

The composer based this music on a poem of Lamartine, with which he prefaced the score. The poet's theme is that life is a succession of preludes to death. Faithful to the episodes of the poetry, the music pictures man in love, in disappointment, in the quest of calm, in the restoration of self-confidence through the tests of battle.

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TUESDAY EVENING, MAY 14, at 8:30 o'clock

Fifteenth Program

Coronation March, from "The Prophet" *Meyerbeer*

Valse, from "The Swan Lake" Ballet *Tchaikovsky*

Il lacerato spirito, from "Simone Boccanegra" *Verdi*

Bass baritone: RENE MIVILLE

*L'Apprenti Sorcier *Dukas*

Totentanz, for Piano and Orchestra *Liszt*

Soloist: OZAN MARSH

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Riddle Song *arr. Bartholomew*

Go Lovely Rose *Thiman*

Laudate Dominum *Mozart*

Soprano: BONNIE DOE '63

Let Their Celestial Concerts All Unite. *Handel*

Alma Mater *Kiernan '34*

*Selection from "West Side Story" *Bernstein*

I Feel Pretty — Maria — Something's Coming — Tonight —
One Hand, One Heart — Cool — A-mer-i-ca

*Smoke Gets in Your Eyes, from "Roberta" *Kern*

*Dance of the Buffoons, from
"The Snow Maiden" *Rimsky-Korsakoff*

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SAMSON AND DELILAH — SAINT-SAËNS (1835–1921)

INTEENDED as an opera, this work has had many performances as an oratorio, although the Biblical foundations of the story have been richly garnished with operatic love-making.

Act I shows Samson as leader of the God-fearing Israelites, who leads a revolt against the Philistines, who worship the idol, Dagon.

In Act II, the beautiful Philistine, Delilah, infatuates Samson, then causes him to be ambushed, blinded and chained.

Act III begins with a scene showing the blind Samson toiling at a mill ordinarily turned by cattle. From the distance his people are heard bewailing his captivity, and he laments the loss of his sight. The final scene takes place in the Temple of Dagon. There, before the High Priests and the leaders of the Philistines, Delilah leads a troupe of young Philistine women, as they dance with wine cups in their hands.

The music to which they dance is the Bacchanale, which in its suggestion of Oriental color shows some of the most skillful instrumentation of Saint-Saëns.

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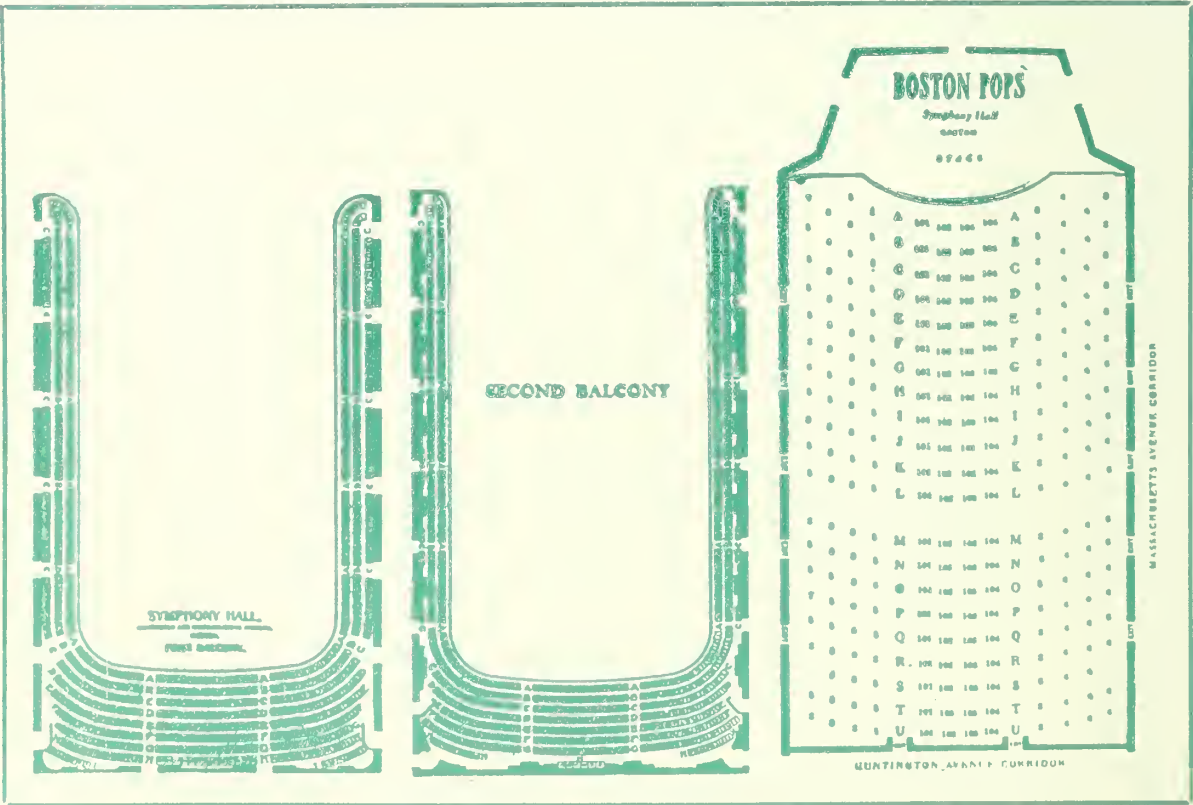
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TOTENTANZ — LISZT (1811-1886).

As in the case of his "Battle of the Huns," Liszt drew his inspiration from a painting. This was one of many which artists of olden times devoted to the subject of Death ever hovering near to the lives of both those of exalted and those of humble station. This sentiment is symbolized by the composer's elaborate paraphrase of the ancient church tune, fitted to the old Latin poem, "Dies Irae," (The Day of Wrath), vividly depicting The Last Judgment.



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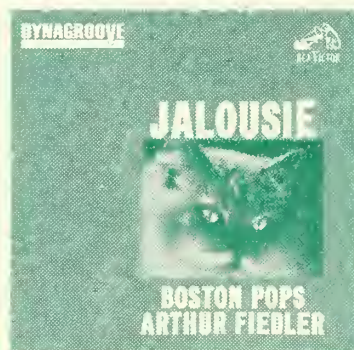
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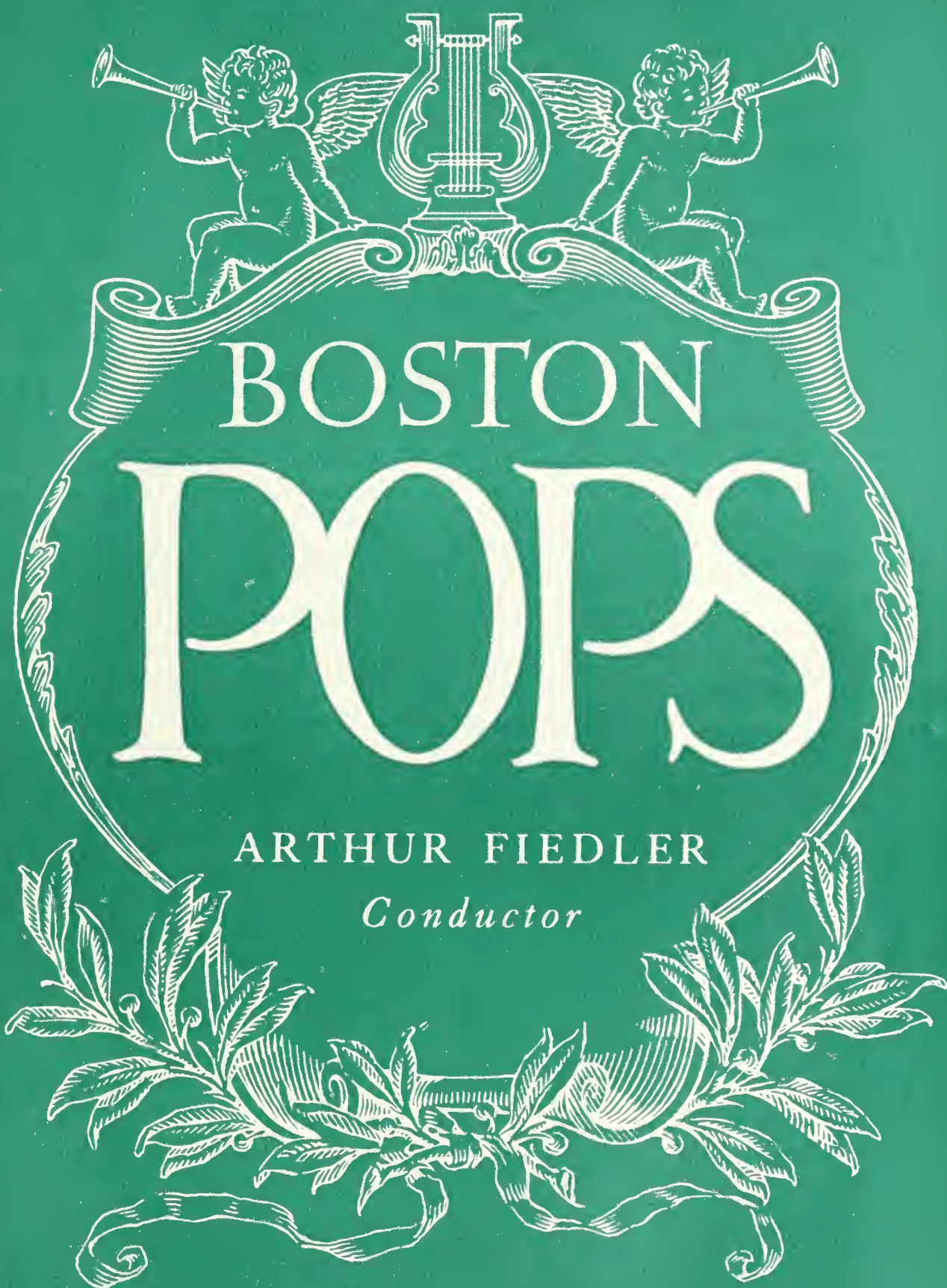
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- 1 – MOZART — July 5:** Divertimento, K. 205; Piano Concerto in E-flat, K. 271 (SERKIN); Jupiter Symphony. **July 6:** Three Marches, K. 408; Piano Concerto in F, K. 459 (SERKIN); Posthorn Serenade, K. 320. **July 7:** Symphony No. 18, K. 130; Divertimento No. 2, K. 131; Piano Concerto in B-flat, K. 595 (SERKIN).
- 2 – MOZART — July 12:** March, K. 249; Symphony in C, K. 338; Haffner Serenade. **July 13:** Overture to Seraglio; Exsultate, jubilate (CARLYLE); Symphony in G minor, K. 183; German Dances, K. 605; Rondo, K. 382 (BAR-ILLAN); Rondo, K. 505 (CARLYLE, BAR-ILLAN). **July 14:** Divertimento, K. 113; Symphony in A major, K. 134; Cantata, K. 623, with soloists; Adagio, K. 261 (SILVERSTEIN); Aria from *Il Re Pastore* (SCOVOTTI); *The Impresario*, with soloists.
- 3 – July 19 (MUNCH):** BACH, Brandenburg Concertos 1, 4, 3, 5 (FOSS). **July 20 (MUNCH):** BACH, Brandenburg Concertos 6 and 2; Suites 2 (DWYER), and 3. **July 21:** HAYDN, Symphony No. 52; Cantata, Arianna a Naxos (GENOVESE); Mass in Time of War, with Chorus and Soloists.
- 4 – July 26:** BEETHOVEN, Overture to Leonore, No. 3; BRAHMS, Symphony No. 3; BARTÓK, Concerto for Orchestra. **July 27:** BRITTEN, War Requiem, with Chorus and Soloists (First performance in America). **July 28 (MUNCH):** BERLIOZ, Excerpts from *Romeo and Juliet*; PROKOFIEV, Piano Concerto No. 2 (HENRIOT-SCHWEITZER); SAINT-SAËNS, Organ Symphony.
- 5 – August 2:** SCHUBERT, Overture to Rosamunde; PROKOFIEV, Piano Concerto No. 1 (FRAGER); MAHLER, Symphony No. 1. **August 3 (MUNCH):** FRANCK, Symphony; DEBUSSY, *La Mer*; RAVEL, *Daphnis et Chloé* Suite No. 2. **August 4 (MONTEUX):** BEETHOVEN, Overture to King Stephen and Symphony No. 6; RESPIGHI, *Fountains of Rome*; HINDEMITH, *Nobilissima Visione*.
- 6 – August 9 (ORMANDY):** HANDEL/HARTY, *Fireworks Suite*; TCHAIKOVSKY, Symphony No. 7; DEBUSSY, *L'Après-midi d'un Faune*; STRAVINSKY, *Firebird Suite*. **August 10:** PROKOFIEV, Overture to *War and Peace*; BRAHMS, Double Concerto (SILVERSTEIN, MAYES); MENDELSSOHN, Overture and Incidental Music to *A Midsummer Night's Dream*, with Chorus, Soloists and Narrator. **August 11:** BEETHOVEN, Symphony No. 3; PROKOFIEV, Piano Concerto No. 3 (BOLET); KODALY, Suite from *Háry János*.
- 7 – August 16 (BURGIN):** STRAVINSKY, *Le Baiser de la fée*; PROKOFIEV, Piano Concerto No. 5 (HOLLANDER); SIBELIUS, Symphony No. 2. **August 17 (ORMANDY):** BRAHMS, *Haydn Variations*; BEETHOVEN, Symphony No. 8; PROKOFIEV, Symphony No. 5. **August 18:** PROKOFIEV, *Classical Symphony*; BARBER, Piano Concerto (BROWNING); SCHUBERT, Symphony in C major (Posthumous).
- 8 – August 23:** WAGNER, Prelude to Act III, *Lohengrin*; WAGNER, Excerpts from *Parsifal*; BEETHOVEN, Symphony No. 5. **August 24:** PROKOFIEV, Overture to *The Duenna* and Symphony No. 6; BRAHMS, Piano Concerto No. 2 (CLIBURN). **August 25:** PROKOFIEV, *Alexander Nevsky* (CHOOKASIAN); TCHAIKOVSKY, Symphony No. 5.

Tickets at the Festival Office, Symphony Hall, Boston, Massachusetts, CO 6-1492

THIRD WEEK

TUESDAY EVENING, MAY 14, at 8:30 o'clock

Fifteenth Program

Coronation March, from "The Prophet" Meyerbeer
Valse, from "The Swan Lake" Ballet Tchaikovsky
Il lacerato spirito, from "Simone Boccanegra" Verdi

Bass baritone: RENÉ MIVILLE

*L'Apprenti Sorcier Dukas

Totentanz, for Piano and Orchestra Liszt

Soloist: OZAN MARSH

COLBY JUNIOR COLLEGE CHOIR — HENRY J. WING, JR., Director

LACEY SMALLWOOD '63 and PAMELA EMERSON '63, Accompanists

Riddle Song arr. Bartholomew

Go Lovely Rose Thiman

Laudate Dominum Mozart

Soprano: BONNIE DOE '63

Let Their Celestial Concerts All Unite. Handel

Alma Mater Kiernan '34

*Selection from "West Side Story" Bernstein

I Feel Pretty — Maria — Something's Coming — Tonight —

One Hand, One Heart — Cool — A-mer-i-ca

*Smoke Gets in Your Eyes, from "Roberta" Kern

*Dance of the Buffoons, from
"The Snow Maiden" Rimsky-Korsakoff

Among those present: Colby Junior College Alumnae Association; Boston
School of Business Education; Professional and Business
Women's Lodge, Sons of Italy

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Program Notes

By LANING HUMPHREY

IL LACERATO SPIRITO (FROM THE OPERA, "SIMONE BOCCANEGRA") — VERDI

GREAT operatic arias for the bass voice are not too numerous, but here is a prime exception. It is sung by Fiesco, a nobleman of the Republic of Genoa. He has kept his daughter, Maria, a virtual prisoner in his palace, after learning of her affair with a lover unknown to him. This man proves to be Simon Boccanegra, a public hero — a sort of mid-fourteenth century John Paul Jones, in the privateer service of Genoa, and soon to be acclaimed as Doge. Discovering that Boccanegra is the father of Maria's daughter, who has disappeared, Fiesco swears eternal enmity to Simon unless he returns the child to him. Simon declares that he does not know the whereabouts of the girl. Then, notified of Maria's death, Fiesco bursts out before a shrine to the Virgin, bemoaning his "anguished soul" (*il lacerato spirito*), as a father suffering the death of a beloved daughter and the mystery surrounding his granddaughter.

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WEDNESDAY EVENING, MAY 15, at 8:30 o'clock

Sixteenth Program

- *Entrance of the Guests into the Wartburg,
from "Tannhäuser" Wagner
*Artists' Life, Waltzes Strauss
Romeo and Juliet, Overture-Fantasia Tchaikovsky
Conducted by MARIO DI BONAVENTURA, *Musical Director*
Hopkins Center, Dartmouth College

For Piano and Orchestra
Variations Symphoniques Franck
Scherzo, from the Concert Symphonique Litolf
Soloist: LEONARD PENNARIO

THE REVERE HIGH SCHOOL CHORAL CLUB,
WILLIAM O. GOSS, JR., Director
CAROLYN LUCIANI '63, Accompanist

- Invocation Bortniansky
Sanctus, from "The Saint Cecilia Mass" Gounod
Soloist: JUDITH BUONFIGLIO '63
"Pops" Medley Romberg-Lenoir
Soloists: JUDI SHERRIFF '63 and ARTHUR CERNIGLIA '64

Victor Herbert Favorites arr. Sanford
March of the Toys — Absinthe Frapée — Because You're You —
When You're Away — I Can't Do the Sum — I'm Falling in Love
with Someone — Gypsy Love Song — Italian Street Song — Kiss
Me Again — The Irish Have a Great Day Tonight
Desafinado, Bossa Nova Jobim-Mason
Songs of Dartmouth arr. Anderson
Dartmouth's in Town Again — As the Backs Go Tearing By —
Glory to Dartmouth — D-A-R-T-M-O-U-T-H
Mr. PENNARIO plays the Steinway Piano

Among those present: Dartmouth Alumni Association of Boston;
Revere High School; Archdiocesan Young Adult Council

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THE BASS SOLOIST. A native of Boston, René Miville first studied voice there at B. U. and the N. E. Conservatory, then in Milan. In Italy and the United States he has sung the leading bass rôles in The Barber of Seville, Lucia, Rigoletto, Trovatore, Aïda, Forza del Destino, Bohème, Tosca, and Faust.

CORONATION MARCH FROM "THE PROPHET" — MEYERBEER (1791-1864).

The opera takes its name from an actual historical character, John of Leyden, an innkeeper, who in 1535 headed a group of religious fanatics whose original purpose was to found a socialistic Kingdom of New Zion, at Muenster, in Westphalia.

In the opera, history is adapted in the following fashion. John, under the title of The Prophet, captures Muenster by force of arms, and is to be crowned in its famous Cathedral, when this impressive march is played — one of the best in all opera.

"ROMEO AND JULIET," OVERTURE-FANTASIA — TCHAIKOVSKY (1840-1893)

We hear representations of the strife which fills the city of Verona, due to the feud between Romeo's family, the Montagues, and Juliet's, the Capulets; then the ardent love-making of the ill-starred children of these quarreling families, and their tragic deaths.



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THURSDAY EVENING, MAY 16, at 8:30 o'clock
BOWDOIN NIGHT

Seventeenth Program

- *The Stars and Stripes Forever, March Sousa
Romeo and Juliet, Overture-Fantasia Tchaikovsky
*Fantasia on Greensleeves Vaughan Williams
*Suite from "Gaité Parisienne" Offenbach
Overture — Allegro-brillante — Polka — Galop —
Valse — March — Can-Can — Finale

BOWDOIN COLLEGE GLEE CLUB — ROBERT K. BECKWITH, Director

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ROBERT SNYDER '63, Accompanists

Rise, Sons of Bowdoin Sills-Burnett
Laudate Dominum Converse
Balulalow Vene

Tenor: ANTHONY ANTOLINI '63

Set Down Servant arr. Shaw

Tenor: ROGER HINCHCLIFFE '66

Bass: ARTHUR OSTRANDER '64

Excerpts from "West Side Story" Bernstein-Hays '61

THE MEDDIEBEMPSTERS — JOSEPH GORDON '63, Director

Let's Fall in Love arr. Ostrander '64
La Mer arr. Stenberg '55
Taking a Chance on Love arr. Hays '61
A Lovely Way to Spend an Evening arr. Randall '57
Ain't Misbehavin' arr. Ostrander '64

Selection from "The Sound of Music" Rodgers

The Sound of Music — How Can Love Survive — The Lonely
Goatherd — My Favorite Things — Sixteen Going on Seventeen —
So Long, Farewell — Do-Re-Mi — Edelweiss — An Ordinary
Couple — No Way to Stop It — Maria — Climb Every Mountain

Desafinado, Bossa Nova Jobim-Mason

Bowdoin College Medley arr. Bodge

Glasses Clinking High — Bowdoin We Sing — Beneath the Pines —
Forward the White — Bowdoin Beata

Conducted by ROBERT K. BECKWITH

Among those present: Belmont Teachers' Association; Boston Schools
Science Association; Delta Zeta Sorority, Jackson College

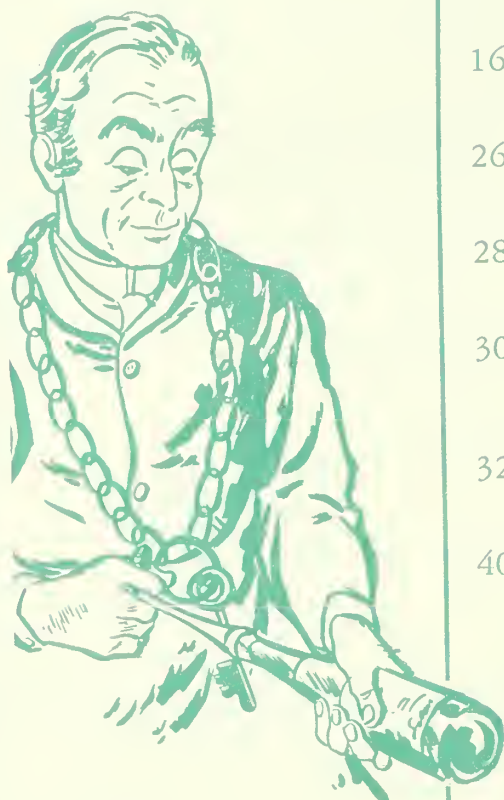
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SEE WINE LIST ON PAGE 13

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Well balanced full — rich — dry
16. ***Pastene Rhine Wine***
Light, refreshing — with a slight fruity taste
26. ***Pastene Burgundy***
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28. ***Pastene Chianti***
Light, tawny and moderately dry wine
30. ***Pastene Pinot Noir***
A light bodied, delicate wine made from
Pinot Noir grapes in Napa Valley
32. ***Pastene Cabernet***
A deep, ruby colored wine, with full bouquet
40. ***Pastene Anniversary Cream
Sherry***
A rich, delightfully sweet Sherry
42. ***Pastene Anniversary
Cocktail Sherry***
Delicate nut-like flavor and zestful aroma
44. ***Pastene Anniversary Tawny
Port***
Exceptionally delicious — with fruit-like
mellowness
46. ***Pastene Anniversary Ruby
Port***
Ruby red, full-bodied and pleasantly sweet
48. ***Pastene Pale Dry Sherry***
Dry — nutty — fine bouquet
50. ***Pastene Port***
A ruby rich wine excellent after dinner
52. ***Pastene Muscatel***
Pleasantly aromatic — rich bouquet

FRIDAY EVENING, MAY 17, at 8:30 o'clock
 LASELL NIGHT
 HARRY ELLIS DICKSON Conducting

Eighteenth Program

Prelude to "Carmen" Bizet
 *Overture to "The Merry Wives of Windsor" Nicolai
 *Ave Maria Schubert

Solo Violin: ALFRED KRIPS

*Tales from the Vienna Woods, Waltzes Strauss

*The Animals' Carnival,
 Grand Zoölogical Fantasia Saint-Saëns

Introduction and Royal March of the Lions — Cocks and
 Hens — Horses of Tartary (Fleet Animals) — Tortoises —
 The Elephant — Kangaroos — Aquarium — Personages with
 Long Ears — The Cuckoo in the Depth of the Forest —
 Aviary — Pianists — Fossils — The Swan — Finale

Soloists: LEO LITWIN and SAMUEL LIPMAN

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ALMA MATER

*Pops Round-Up (see page 22) arr. Hayman

Salute to the Armed Forces arr. Bodge

Halls of Montezuma — Semper Paratus — Wide Blue Yonder —
 Anchors Aweigh — The Caissons Go Rolling Along —
 God Bless America

*The Stars and Stripes Forever Sousa

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32	*Cruse Sparkling Burgundy	8.75	4.75
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32	Pastene Cabernet	2.75	
34	*Brolio Chianti	3.75	2.50
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44	Pastene Anniversary Tawny Port	2.75	
46	Pastene Anniversary Ruby Port	2.75	
48	Pastene Pale Dry Sherry	2.50	1.50
50	Pastene Port	2.50	1.50
52	Pastene Muscatel	2.50	1.50

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63	*Cockburn Ruddy Port	3.75	.75
89	*Pikina	4.75	
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BEER AND ALE LISTED ON PAGE 17



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4½ oz.	.59
Extra Large Peanuts—10¼ oz. . .	.59
Spanish Peanuts—11 oz.	.49
Extra Fine Cashews—6¾ oz. . . .	.79
Mixed Nuts (with Peanuts)—	
6½ oz.	.69
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6¾ oz.	.89

Wine List on Page 13

Beer and Ale on Page 17

Refreshment Service in both Balconies during the two intermissions

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Pictorial music to perfection. As we listen, we can see the plot unfold: there is an eerie suggestion of the Sorcerer's laboratory; then we sense how his Apprentice, left alone for a while, warms up to the opportunity to try his own hand at magic. He conjures a broom to fetch a pail of water for him. It does so — and keeps on, emptying and refilling. The Apprentice attempts to end the flood by cutting the broom in two. But the splinter also brings water, and more, and more. At last, the Sorcerer returns and unconjures the frantic water-bearers.

TOTENTANZ — LISZT (1811–1886).

As in the case of his "Battle of the Huns," Liszt drew his inspiration from a painting. This was one of many which artists of olden times devoted to the subject of Death ever hovering near to the lives of both those of exalted and those of humble station. This sentiment is symbolized by the composer's elaborate paraphrase of the ancient church tune, fitted to the old Latin poem, "Dies Irae," (The Day of Wrath), vividly depicting The Last Judgment.

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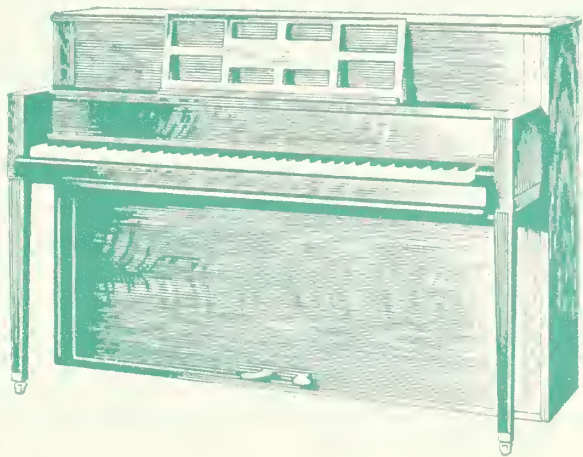
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The audience would greatly help by being reasonably quiet while the conductor is on the podium.

SYMPHONIC VARIATIONS — CÉSAR FRANCK (1822–1890).

One notable touch of originality in the score of the Variations is the turn-about in the roles usually assigned to the strings and to the piano. To the bowed instruments, so naturally recognized for songful tasks, Franck gives sturdy rhythmic work. In exchange, the piano, with its natural endowments for accentuating rhythm, takes the lead as the discourser of melody.

MARIO DI BONAVENTURA

With completion, last Fall, of the Hopkins Center at Dartmouth, he was named its director of music, and now teaches courses in advanced theory and composition in the Dartmouth Music Department.

Previously he served as music director and conductor of the Fort Lauderdale (Fla.) Symphony Orchestra. He has distinguished himself not only as teacher and conductor, but as violinist, pianist, and composer.

BALLET MUSIC, "GAÎTÉ PARISIENNE" (PARISIAN GAYETY) — OFFENBACH (b. Cologne, 1819; d. Paris, 1880).

Its melodies are selected from various works of Offenbach, such as "Orpheus in Hades," "Fair Helen," and "Tales of Hoffmann." The characters of the ballet are largely drawn from those of "Parisian Life."

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SATURDAY EVENING, MAY 18, at 8:30 o'clock

Nineteenth Program

- *Rakóczy March Berlioz
*Overture to "Die Fledermaus" Strauss
Ave Maria Bach-Gounod
Solo Violin: ALFRED KRIPS
*Ballet Music from "Faust" Gounod
Dance of the Nubian Slaves — Mirror Dance — Dance of Phryné
*The Animals' Carnival,
Grand Zoölogical Fantasia Saint-Saëns
Introduction and Royal March of the Lions — Cocks and
Hens — Horses of Tartary (Fleet Animals) — Tortoises —
The Elephant — Kangaroos — Aquarium — Personages with
Long Ears — The Cuckoo in the Depth of the Forest —
Aviary — Pianists — Fossils — The Swan — Finale
Soloists: LEO LITWIN and SAMUEL LIPMAN
*España, Rhapsody Chabrier
*Selection from "West Side Story" Bernstein
I Feel Pretty — Maria — Something's Coming — Tonight —
One Hand, One Heart — Cool — A-mer-i-ca
Days of Wine and Roses Mancini
*The Stars and Stripes Forever Sousa

Among those present: The Guild of the Infant Saviour; Forsyth Dental School; Business and Professional Women's Club of Grace Church, Providence, R. I.; Business and Professional Women's Club of Central Congregational Church, Providence, R. I.

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OVERTURE TO "THE MERRY WIVES OF WINDSOR" — NICOLAI (1810–1849)

Shakespeare's comedy is followed quite closely in the opera. The overture reflects the gayety with which the wives, Mrs. Ford, and Mrs. Page, take revenge on the fat and flirtatious Sir John Falstaff for sending them identical love letters. Also heard is a touch of the romancing of Fenton and Mrs. Page's daughter, Ann, and the frolicsome measures to which pretended elves flit around and tweek and thump Sir John in the moonlit forest.

AVE MARIA — SCHUBERT (1797–1828).

On this song, Schubert commented in a letter to his father and step-mother. "I never force myself to be devout, except when I feel so inspired," he wrote, "and never compose hymns or prayers unless I feel within me real and true devotion."

The original voice and piano form of the "Ave Maria" was transcribed in such a way as to display the resources of the violin, by August Wilhelmj. He was one of the greatest of violinists.

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2. Bonanza;
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SUNDAY AFTERNOON, MAY 19, at 3:00 o'clock
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Twentieth Program

- * Marche Militaire Schubert
* Overture to "William Tell" Rossini
* Largo, from "Xerxes" Handel

Solo Violin: ALFRED KRIPS

- * Suite from "Gayne" Khatchaturian
Dance of the Rose Maidens — Lullaby — Sabre Dance

- * The Animals' Carnival,
Grand Zoölogical Fantasia Saint-Saëns
Introduction and Royal March of the Lions — Cocks and
Hens — Horses of Tartary (Fleet Animals) — Tortoises —
The Elephant — Kangaroos — Aquarium — Personages with
Long Ears — The Cuckoo in the Depth of the Forest —
Aviary — Pianists — Fossils — The Swan — Finale
Soloists: LEO LITWIN and SAMUEL LIPMAN

- * España, Rhapsody Chabrier

- * Selection from "No Strings" Rodgers
Love Makes the World Go — The Sweetest Sounds — Loads of
Love — Nobody Told Me — Maine — No Strings — Be My Host

- * Pops Round-Up (see page 22) arr. Hayman

- * The Thunderer, March Sousa

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Among the witty touches herein: The representation of wild horses; caricatures pianists who ally themselves with speed and noise, rather than art. The tortoises crawl to the greatly retarded playing of a tune usually heard at a very rapid pace in the overture to Offenbach's "Orpheus in Hades," familiar to Pops-goers. To suggest elephants, the composer makes a ponderous use of the Dance of the Sylphs from Berlioz' "Damnation of Faust."

LEO LITWIN

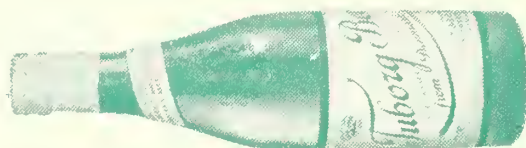
His Pops debut was in "Rhapsody in Blue." Since then, he has been a favorite Pops and Esplanade soloist in this, in Weber's "Concertstück," Addinsell's "Warsaw Concerto," Bath's "Cornish Rhapsody."

SAMUEL LIPMAN

His Pops debut two seasons ago with Leo Litwin in Saint-Saëns' "Carnival of the Animals" resulted in an RCA Victor recording of this work with Fiedler conducting the Pops Orchestra and the same duo.



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SUNDAY EVENING, MAY 19, at 8:30 o'clock
HARRY ELLIS DICKSON Conducting

Twenty-first Program

- *Triumphal March from "Aïda" Verdi
Academic Festival Overture Brahms
Panis Angelicus Franck
*L'Arlesienne, Suite No. 2 Bizet
Intermezzo — Minuet — Farandole
- *Rhapsody in Blue, for Piano and Orchestra Gershwin
Soloist: LEO LITWIN
- *Bolero Ravel
- Selection from "Camelot" Loewe
I Wonder What the King Is Doing Tonight — Parade —
The Simple Joys of Maidenhood — Camelot — If Ever I
Would Leave You — Fie on Goodness — How to Handle
a Woman — The Lusty Month of May — Guinevere
- Days of Wine and Roses Mancini
- *Mack the Knife, from "The Three-Penny Opera" Weill

Among those present: Catholic College Alumnae Association: Albertus Magnus; Chestnut Hill; Georgetown Visitation; Manhattanville, Marymount - Tarrytown; Marymount - Arlington; Mount Saint Mary's; Mount Saint Vincent's; New Rochelle; Saint Elizabeth's; Saint Joseph's; Trinity

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RHAPSODY, "ESPAÑA" — CHABRIER (1841–1894).

Unlike his fellow-Frenchman, Bizet, Chabrier went to Spain to absorb the peculiarities of its music. Chabrier listened to the players and the tapping of the dancers' feet in Seville, Malaga, Cadiz, Granada, Valencia. He devoted himself tirelessly to noting down melodies and intricate rhythmic patterns.

LARGO FROM "XERXES" — HANDEL (1685–1759).

This noble melody, dear to modern listeners at concerts, and often in church, first came out more than 200 years ago, in 1738, in Handel's only comic opera, "Xerxes" — a fiasco.

ACADEMIC FESTIVAL OVERTURE — BRAHMS.

This was Brahms' response to the University of Breslau for conferring on him the degree of Doctor of Philosophy. He was grateful for this rather tardy honor from an institution of his native Germany.

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TUESDAY EVENING, MAY 21, at 8:30 o'clock

Twenty-second Program

- * Washington Post, March Sousa
* Overture to "William Tell" Rossini
* Minuet Bolzoni
Suite from the "Swan Lake" Ballet Tchaikovsky
 Allegro moderato (No. 13d)
 Andante (No. 13e)
 Solo Violin: ALFRED KRIPS
 Hungarian Dance: Czardas (No. 20)

For Piano and Orchestra

- Variations Symphonique Franck
Scherzo, from the Concert Symphonique Litolf
 Soloist: LEONARD PENNARIO
* Capriccio Espagnole Rimsky-Korsakoff
 Alborada — Variations — Alborada — Gypsy Scene —
 Fandango of the Asturias
* Selection from "My Fair Lady" Loewe
 Get Me to the Church on Time — Wouldn't It Be Lovely —
 I've Grown Accustomed to Her Face — I Could Have Danced
 All Night — On the Street Where You Live — The Rain in
 Spain — With a Little Bit of Luck
The Longest Day Anka
* 76 Trombones, from "The Music Man" Willson
 Mr. PENNARIO plays the Steinway Piano

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In the play, two stories are unfolded — the wrecking of a flaming romance of youth, and the long-deferred salvaging of the quieter romance of an elderly couple.

"BOLERO" — MAURICE RAVEL (1875-1937)

First as a ballet to a choreograph of Fokine, presented in 1928 by Ida Rubinstein, noted Parisian dancer, and oftenest afterward as a virtuoso orchestral piece, this last orchestral score of Ravel except for his two piano concertos brought him far wider fame, and richer financial return, than any of his preceding and artistically superior works.

"RHAPSODY IN BLUE" AS BALLETS — GERSHWIN (1898-1937).

A ballet fitted to the "Rhapsody" was staged in Paris in 1928. Anton Dolin was choreographer and principal male dancer, in the role of Jazz. His co-star was Vera Nemchinova, as Classic Music. The story presents a struggle for supremacy between Classic Music and Jazz.

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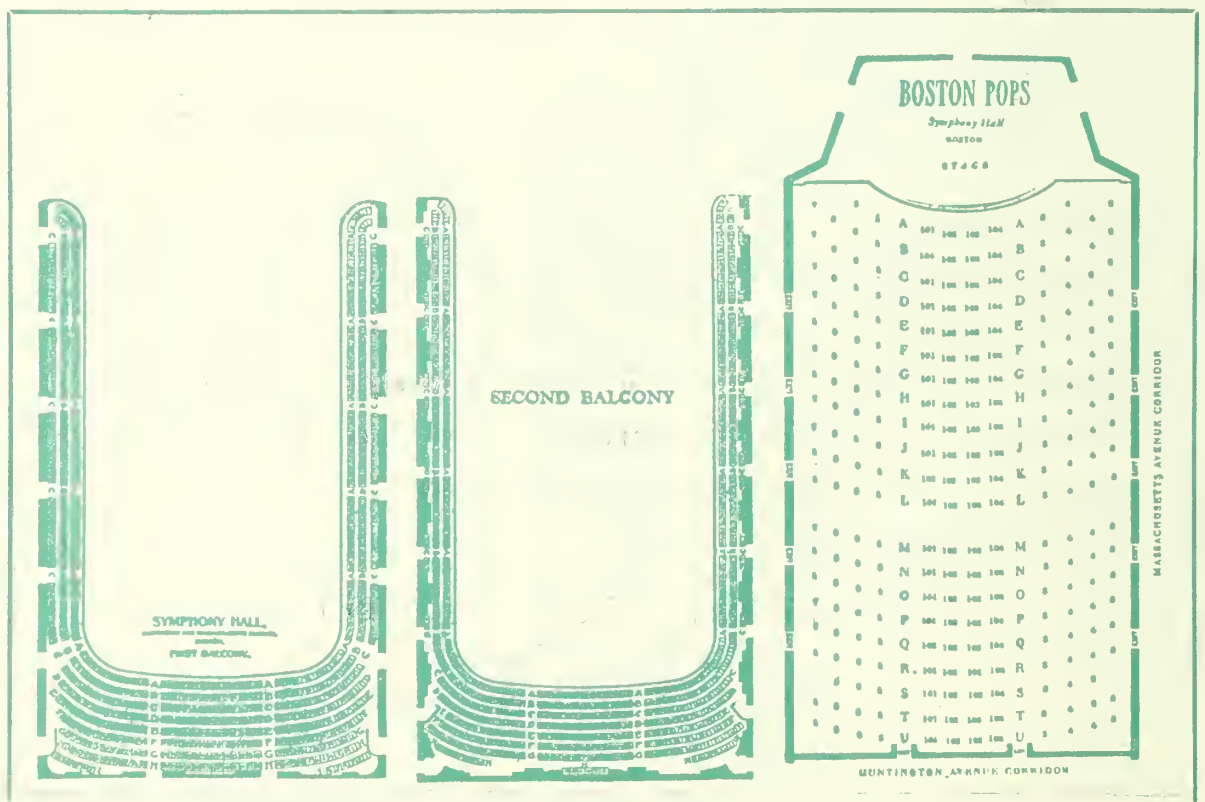
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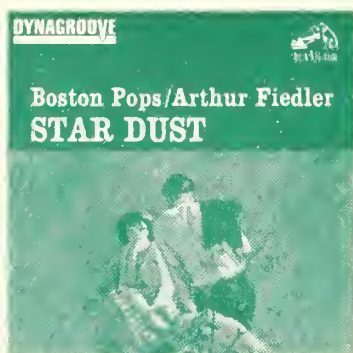
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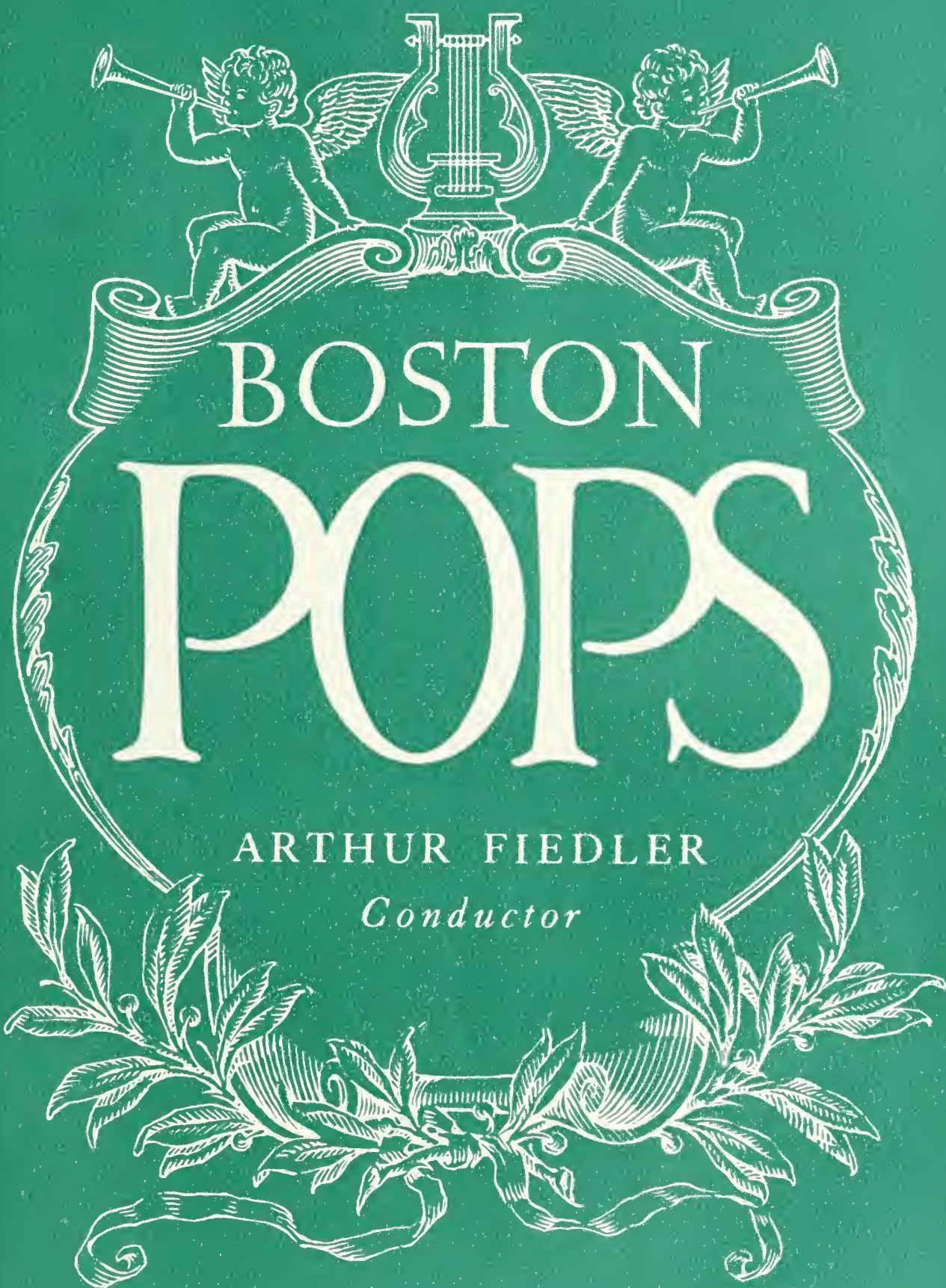
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Friday and Saturday Evenings at 8; Sundays at 2:30

Series

- 1 – MOZART – July 5:** Divertimento, K. 205; Piano Concerto in E-flat, K. 271 (SERKIN); Jupiter Symphony. **July 6:** Three Marches, K. 408; Piano Concerto in F, K. 459 (SERKIN); Posthorn Serenade, K. 320. **July 7:** Symphony No. 18, K. 130; Divertimento No. 2, K. 131; Piano Concerto in B-flat, K. 595 (SERKIN).
- 2 – MOZART – July 12:** March, K. 249; Symphony in C, K. 338; Haffner Serenade. **July 13:** Overture to Seraglio; Exsultate, jubilate (CARLYLE); Symphony in G minor, K. 183; German Dances, K. 605; Rondo, K. 382 (BAR-ILLAN); Rondo, K. 505 (CARLYLE, BAR-ILLAN). **July 14:** Divertimento, K. 113; Symphony in A major, K. 134; Cantata, K. 623, with soloists; Adagio, K. 261 (SILVERSTEIN); Aria from *Il Re Pastore* (SCOVOTTI); *The Impresario*, with soloists.
- 3 – July 19 (MUNCH):** BACH, Brandenburg Concertos 1, 4, 3, 5 (FOSS). **July 20 (MUNCH):** BACH, Brandenburg Concertos 6 and 2; Suites 2 (DWYER), and 3. **July 21:** HAYDN, Symphony No. 52; Cantata, *Arianna a Naxos* (GENOVESE); Mass in Time of War, with Chorus and Soloists.
- 4 – July 26:** BEETHOVEN, Overture to *Leonore*, No. 3; BRAHMS, Symphony No. 3; BARTÓK, Concerto for Orchestra. **July 27:** BRITTEN, War Requiem, with Chorus and Soloists (First performance in America). **July 28 (MUNCH):** BERLIOZ, Excerpts from *Romeo and Juliet*; PROKOFIEV, Piano Concerto No. 2 (HENRIOT-SCHWEITZER); SAINT-SAËNS, Organ Symphony.
- 5 – August 2:** SCHUBERT, Overture to *Rosamunde*; PROKOFIEV, Piano Concerto No. 1 (FRAGER); MAHLER, Symphony No. 1. **August 3 (MUNCH):** FRANCK, Symphony; DEBUSSY, *La Mer*; RAVEL, *Daphnis et Chloé* Suite No. 2. **August 4 (MONTEUX):** BEETHOVEN, Overture to *King Stephen* and Symphony No. 6; RESPIGHI, *Fountains of Rome*; HINDEMITH, *Nobilissima Visione*.
- 6 – August 9 (ORMANDY):** HANDEL/HARTY, *Fireworks Suite*; TCHAIKOVSKY, Symphony No. 7; DEBUSSY, *L'Après-midi d'un Faune*; STRAVINSKY, *Firebird Suite*. **August 10:** PROKOFIEV, Overture to *War and Peace*; BRAHMS, Double Concerto (SILVERSTEIN, MAYES); MENDELSSOHN, Overture and Incidental Music to *A Midsummer Night's Dream*, with Chorus, Soloists and Narrator. **August 11:** BEETHOVEN, Symphony No. 3; PROKOFIEV, Piano Concerto No. 3 (BOLET); KODALY, Suite from *Háry János*.
- 7 – August 16 (BURGIN):** STRAVINSKY, *Le Baiser de la fée*; PROKOFIEV, Piano Concerto No. 5 (HOLLANDER); SIBELIUS, Symphony No. 2. **August 17 (ORMANDY):** BRAHMS, Haydn Variations; BEETHOVEN, Symphony No. 8; PROKOFIEV, Symphony No. 5. **August 18:** PROKOFIEV, Classical Symphony; BARBER, Piano Concerto (BROWNING); SCHUBERT, Symphony in C major (Posthumous).
- 8 – August 23:** WAGNER, Prelude to Act III, *Lohengrin*; WAGNER, Excerpts from *Parsifal*; BEETHOVEN, Symphony No. 5. **August 24:** PROKOFIEV, Overture to *The Duenna* and Symphony No. 6; BRAHMS, Piano Concerto No. 2 (CLIBURN). **August 25:** PROKOFIEV, *Alexander Nevsky* (CHOOKASIAN); TCHAIKOVSKY, Symphony No. 5.

Tickets at the Festival Office, Symphony Hall, Boston, Massachusetts, CO 6-1492

FOURTH WEEK

TUESDAY EVENING, MAY 21, at 8:30 o'clock

Twenty-second Program

- * Washington Post, March *Sousa*
* Overture to "William Tell" *Rossini*
* Minuet *Bolzoni*
Suite from the "Swan Lake" Ballet *Tchaikovsky*

Allegro moderato (No. 13d)

Andante (No. 13e)

Solo Violin: ALFRED KRIPS

Hungarian Dance: Czardas (No. 20)

For Piano and Orchestra

Variations symphoniques *Franck*

Scherzo, from the Concert Symphonique *Litolff*

Soloist: LEONARD PENNARIO

- * Capriccio Espagnole *Rimsky-Korsakoff*
Alborada — Variations — Alborada — Gypsy Scene —
Fandango of the Asturias

- * Selection from "My Fair Lady" *Loewe*
Get Me to the Church on Time — Wouldn't It Be Lovely —
I've Grown Accustomed to Her Face — I Could Have Danced
All Night — On the Street Where You Live — The Rain in
Spain — With a Little Bit of Luck

The Longest Day *Anka*

- * 76 Trombones, from "The Music Man" *Willson*

Mr. PENNARIO plays the Steinway Piano

Among those present: Boston Chapter, Inc., American Institute of Banking;
Boston Rotary Club; Chapel Hill School; Fisher Junior College;
Engineering Societies of New England

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Program Notes

By LANING HUMPHREY

SUITE FROM "SWAN LAKE" — TCHAIKOVSKY (1840–1893)

A potent influence was exerted over Tchaikovsky by the charm of the ballet music of the Frenchman Leo Delibes. It was this which resulted in Tchaikovsky's first ballet score, "Swan Lake," 1876.

ALFRED KRIPS

Prior to joining the Orchestra here in 1934, Mr. Krips played in Europe under Walter, Furtwängler, Richard Strauss, and Klemperer. He also toured Europe as soloist in a series of chamber music concerts.

SYMPHONIC VARIATIONS — CÉSAR FRANCK (1822–1890).

One notable touch of originality in the score of the Variations is the turn-about in the roles usually assigned to the strings and to the piano. To the bowed instruments, so naturally recognized for songful tasks, Franck gives sturdy rhythmic work. In exchange, the piano, with its natural endowments for accentuating rhythm, takes the lead as the discourser of melody.

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WEDNESDAY EVENING, MAY 22, at 8:30 o'clock

Twenty-third Program

Wedding March, from

"Midsummer Night's Dream"

Mendelssohn

*Wine, Woman and Song, Waltzes

Strauss

*Song of India

Rimsky-Korsakoff

Suite from the "Swan Lake" Ballet

Tchaikovsky

Scene (No. 17)

Danse Espagnole (No. 21)

Danse Napolitaine (No. 22)

Mazurka (No. 23)

Rhapsody on a Theme of Paganini,
for Piano and Orchestra

Rachmaninoff

Soloist: LEONARD PENNARIO

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Pianist: CHRISTINE CARR

A Señorita's Serenade *Ilyatt*

Every Time I Feel the Spirit *arr. Dawson*

*Selection from "West Side Story"

Bernstein

I Feel Pretty — Maria — Something's Coming — Tonight —

One Hand, One Heart — Cool — A-mer-i-ca

What Kind of Fool Am I? from

"Stop the World — I Want to Get Off"

Bricusse

*Mack the Knife, from "The Three-Penny Opera"

Weill

Mr. PENNARIO plays the Steinway Piano

Among those present: Brookline Teachers' Club; Pond field Club of
Melrose; Vassar Alumnae Club of Boston

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LEONARD PENNARIO

This distinguished American pianist began his career as twelve-year-old soloist with the Dallas Symphony Orchestra. Playing at fifteen with the Los Angeles Philharmonic, he developed into a soloist in demand among many American and European orchestras, and also has scored notable successes in recitals and with his recordings.

CAPRICCIO ESPAGNOL – RIMSKY-KORSAKOFF (1844–1908).

Virtually a concerto for orchestra and various solo instruments.

It so delighted the St. Petersburg orchestra which first played it (in 1887), that the men applauded the composer at rehearsal. He rewarded them by printing all their names in the score.

INCIDENTAL MUSIC TO "A MIDSUMMER NIGHT'S DREAM" – MENDELSSOHN (1809–1847)

After producing the lovely Overture to Shakespeare's comedy in 1826 at the age of seventeen, Mendelssohn seventeen years later achieved one of the most striking feats in musical history. This was by maintaining the supposedly inimitable witchery of that youthful triumph with incidental music covering the entire progress of the play.

The wedding march heralds the nuptials of Duke Theseus and Hippolyta, as well as of the two younger couples—Demetrius and Helena, Lysander and Hermia.



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THURSDAY EVENING, MAY 23, at 8:30 o'clock

HARRY ELLIS DICKSON Conducting

Twenty-fourth Program

French Military March

Saint-Saëns

*Suite from "Masquerade"

Khatchaturian

Waltz — Romance — Galop

Londonderry Air

Grainger

*Finlandia, Tone Poem

Sibelius

Overture to "Russlan and Ludmilla"

Glinka

*Rhapsody in Blue, for Piano and Orchestra

Gershwin

Soloist: LEO LITWIN

THE SIMMONS COLLEGE GLEE CLUB — BURTON A. CLEAVES, Director

FRANK C. TAYLOR, Accompanist

The Simmons College Hymn *Keller*

Canticle of Wisdom *Daniels*

The Arkansas Traveler *arr. Branscombe*

A Jubilant Song *Dello Joio*

Victor Herbert Selections

Herbert

The Streets of New York — Every Day Is Ladies Day with Me —

Moonbeams — Because You're You — Toyland — March of the Toys —

Kiss Me Again — Romany Life

Days of Wine and Roses

Mancini

*Colonel Bogey, March

Alford

Among those present: Alumnae Association of Simmons College; Endicott
Junior College; Boston Middlebury Alumnae Association;
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26. ***Pastene Burgundy***
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28. ***Pastene Chianti***
Light, tawny and moderately dry wine
30. ***Pastene Pinot Noir***
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Pinot Noir grapes in Napa Valley
32. ***Pastene Cabernet***
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40. ***Pastene Anniversary Cream
Sherry***
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42. ***Pastene Anniversary
Cocktail Sherry***
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mellowness
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Port***
Ruby red, full-bodied and pleasantly sweet
48. ***Pastene Pale Dry Sherry***
Dry — nutty — fine bouquet
50. ***Pastene Port***
A ruby rich wine excellent after dinner
52. ***Pastene Muscatel***
Pleasantly aromatic — rich bouquet

FRIDAY EVENING, MAY 24, at 8:30 o'clock

HARRY ELLIS DICKSON Conducting

Twenty-fifth Program

- | | |
|---|------------|
| *Knightsbridge March | Coutès |
| *Overture to "Die Fledermaus" | Strauss |
| *Meditation, from "Thaïs" | Massenet |
| *Dance of the Hours, from "La Gioconda" | Ponchielli |

Rhapsody on a Theme of Paganini,
for Piano and Orchestra

Rachmaninoff

Soloist: RONALD HODGES

- | | |
|---------|--------------|
| *Bolero | <i>Ravel</i> |
|---------|--------------|

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Love — Nobody Told Me — Maine — No Strings — Be My Host

- | | |
|-------------|-----------------|
| *Blue Tango | <i>Anderson</i> |
|-------------|-----------------|

Russian Sailor's Dance, from "The Red Poppy"	<i>Glière</i>
--	---------------

Among those present: Beaver Country Day School; Roxbury Latin School;
Cranston High School East Band; Classical High School,
Providence, R. I.; First Baptist Church of Malden

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82	*Cruse Sparkling Burgundy	8.75	4.75
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13	*Bollinger Brut	12.00	6.50
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Wine List on Page 13

Beer and Ale on Page 17

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**RHAPSODY ON A THEME OF PAGANINI –
RACHMANINOFF (1873–1943)**

Rachmaninoff chose the theme for this Rhapsody from a set of Paganini Caprices for solo violin. Based on the twenty-fourth Caprice, the Rhapsody is in the form of twenty-four variations, contrasting and combining the Caprice theme with that of the solemn Dies Irae chant used in requiem masses. This work shows Rachmaninoff's highly individual style of writing for piano, and his masterful and colorful treatment of large orchestra.

RHAPSODY IN BLUE – GERSHWIN (1898–1937)

Presentation of this work in 1924 by Paul Whiteman (who commissioned it) with his orchestra, and Gershwin as soloist, had remarkable repercussions, felt in various ways ever since. First of all, it brought national and international fame to Gershwin for having produced from the idiom of popular American music a work which in the opinion of many serious-minded musicians was as worthy of performance at "serious" concerts, as Liszt's Hungarian Rhapsodies, for example.

The orchestration was done by Whiteman's exceptionally skilled arranger, Ferde Grofé.

LEO LITWIN

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CHOPIN: LES SYLPHIDES
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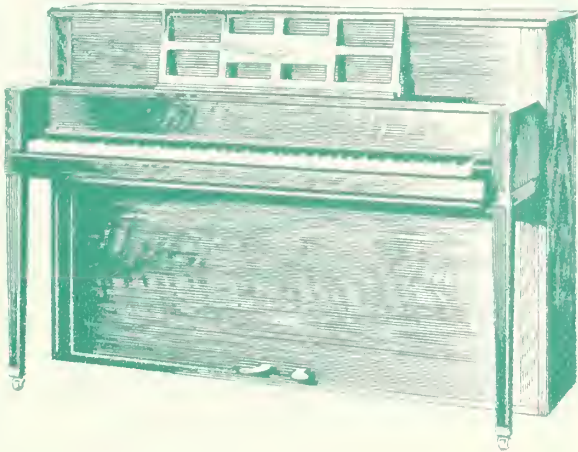
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“FINLANDIA” – SIBELIUS (1865–1957)

Making his first and only visit to America in June, 1914, Sibelius himself conducted this tone-poem in a program devoted to his own works, at the Norfolk (Conn.) Music Festival. He had come in response to the invitation of Carl Stoeckel, who brought fame to Connecticut by presenting summer music festivals on his estate at Norfolk.

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“THAÏS” — JULES MASSENET (1842–1912).

The opera offers much in stage spectacle, set in Alexandria in the Fourth Century, interspersed with scenes of austerity, set in the Egyptian desert.

First there is the simple desert abode of Cenobite monks. One of them, Athanaël, reports on the failure of his mission to Alexandria, and his determination to return and succeed.

Athanaël's object is to convert the pagan beauty, Thaïs, center of voluptuous revels.

Confronting Thaïs at one of her munificent entertainments, he sermonizes her so effectively that she begins to think of exchanging present pleasure for future salvation. Her contemplation is indicated by the entr'acte *Meditation*.

BALLET OF THE HOURS, FROM “LA GIOCONDA” —
PONCHIELLI (1834–1886).

The dancers are costumed to represent the hours of dawn, day, twilight, and night. Their action portrays the triumph of light over darkness, symbolizing the conquest of evil by good.

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SATURDAY EVENING, MAY 25, at 8:30 o'clock

Twenty-sixth Program

- | | |
|--|---------|
| *Parade of the Charioteers, from "Ben-Hur" | Rozsa |
| *The Moldau, Symphonic Poem | Smetana |
| *Réverie | Debussy |
| *Bolero | Ravel |

Fugato on a Well-known Theme

McBride

Piano Concerto No. 2 in D minor, Op. 23

MacDowell

- I. Larghetto calmato
- II. Presto giocoso
- III. Largo; molto allegro

Soloist: JOELA JONES

- *Selection from "South Pacific"

Rodgers

I'm Gonna Wash That Man Right Outa My Hair —
Bali H'ai — Happy Talk — Some Enchanted Evening —
I'm in Love with a Wonderful Guy

- *Mack the Knife, from "The Three-Penny Opera"

Weill

- *Pops Round-Up (see page 22)

arr. Hayman

Among those present: Alpha Upsilon State, The Delta Kappa Gamma Society; Emmanuel College Alumnae, Class of 1957; Friends of the New England Hospital; Massachusetts State Federation of Women's Clubs; Newton Junior College; Tech-Ops

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RONALD HODGES

Now on the music faculty of Mt. Holyoke College, he has an interesting background as a concert pianist. While serving in the U. S. Armed Forces, in Europe, he played command performances for Generals Eisenhower and Guiraud. Entering the Ravel International Piano Competition at Luxembourg, he won First Prize. His all-Ravel recital in the National Art Gallery in Washington, D. C., is believed to have been the first of the kind given there.

BALLET MUSIC, "GAÎTÉ PARISIENNE" (PARISIAN GAYETY) — OFFENBACH (b. Cologne, 1819; d. Paris, 1880).

Its melodies are selected from various works of Offenbach, such as "Orpheus in Hades," "Fair Helen," and "Tales of Hoffmann." The characters of the ballet are largely drawn from those of "Parisian Life."

"THE MOLDAU" — SMETANA (1824-1884)

Here the composer pictures the meeting of two streams — one cool and calm, one warm and rippling — to form the Moldau River, after passing through charming woodland scenes.

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4. The Rebel;
5. Bat Masterson;
6. Gunsmoke;
7. Wagon Train;
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9. Have Gun, Will Travel;
10. Rawhide.



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SUNDAY AFTERNOON, MAY 26, at 8:30 o'clock

HARRY ELLIS DICKSON Conducting

Twenty-seventh Program

- | | |
|-------------------------------|-----------|
| *National Emblem, March | Bagley |
| *Overture to "Der Freischütz" | Weber |
| *Little Fugue in G minor | Bach |
| Danube Waves, Waltzes | Ivanovici |

Concerto for Trumpet and Orchestra, in E major *Hummel*

- I. Allegro con spirito
II. Andante
III. Rondo

Soloist: ARMANDO GHITALLA

- *Marche Slave *Tchaikovsky*

-
- *Selection from "Carousel" *Rodgers*

What's the Use of Wond'rin? — Waltz — If I Loved You —
June Is Bustin' Out All Over

- *Pop Goes the Weasel *Cailliet*

- *Look Sharp — Be Sharp *Merrick-Bennett*

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CONCERTO FOR PIANO, No. 2 — MACDOWELL (1861–1908).

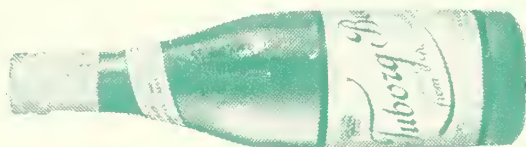
The young American composer and his bride, on a combined honeymoon and journey to the groom's place of occupation as a music teacher in Germany, stopped in London. After seeing Henry Irving and Ellen Terry in "Much Ado About Nothing," MacDowell was minded to try his hand at a symphonic poem to be named "Beatrice and Benedick" from the heroine and hero of that play. But eventually he incorporated the idea in the frisky passages of the present concerto.

JOELA JONES

Very young to become a student at the Eastman School of Music of the University of Rochester, N. Y., she has shown capabilities unusual for her years.

OVERTURE TO "DER FREISCHÜTZ" — WEBER (1786–1826).

In the overture appear themes identifying Max, the marksman hero (clarinets); Agatha, the heroine (violins); Zamiel, a demon; Caspar, the villain, who is in league with the demon in order to put Max under the latter's power and marry Agatha himself.



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SUNDAY EVENING, MAY 26, at 8:30 o'clock

Twenty-eighth Program

Slavonic Dance No. 7, in C major, Op. 72 *Dvořák*

Carnival Overture *Dvořák*

*Theme from "Exodus" *Gold*

*1812. Ouverture Solennelle *Tchaikovsky*

Piano Concerto No. 2 in D minor, Op. 23 *MacDowell*

I. Larghetto calmato

II. Presto giocoso

III. Largo; molto allegro

Soloist: JOELA JONES

*E-spaña, Rhapsody *Chabrier*

Selection from "No Strings" *Rodgers*

Love Makes the World Go — The Sweetest Sounds — Loads of
Love — Nobody Told Me — Maine — No Strings — Be My Host

Desafinado, Bossa Nova *Jobim-Mason*

Wedding Dance *Press*

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CONCERTO FOR TRUMPET IN E MAJOR – J. N. HUMMEL
(1778–1837).

This concerto was written by Johann Nepomuk Hummel to demonstrate the ability of an outstanding Viennese court trumpeter, Anton Weidinger.

ARMANDO GHITALLA

Born in Alpha, Illinois, of a non-musical family, Ghitalla was graduated from the Juilliard School of Music in 1949.

He played first trumpet with the New York City Opera Company during the 1948-9 seasons; became first trumpet with the Houston Symphony for the two years prior to his joining the Boston Orchestra.

Ghitalla has recorded for RCA-Victor and Columbia Records.

OVERTURE TO “MIGNON” – THOMAS (1811–1896)

In the lovely slow melody, Mignon sings of the beautiful warm southern country where she vaguely remembers once living. “Knowest thou that land?” are the opening words of her song.

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TUESDAY EVENING, MAY 28, at 8:30 o'clock

Twenty-ninth Program

- *The Thunderer, March Sousa
*Overture to "Mignon" Thomas
Londonderry Air Grainger
Suite from the "Swan Lake" Ballet Tchaikovsky
Moderato assai (No. 13b)
Coda: Allegro vivace (No. 13g)
Allegro giusto (No. 15)
Final Scene (No. 29)

- Fugato on a Well-known Theme McBride
Piano Concerto No. 2 in D minor, Op. 23 MacDowell
I. Larghetto calmato
II. Presto giocoso
III. Largo: molto allegro
Soloist: JOELA JONES

- *Selection from "Brigadoon" Loewe
Sword Dance and Reel — Down on MacConnachy Square —
The Heather on the Hill — Almost Like Being in Love —
Come to Me, Bend to Me — I'll Go Home with Bonny Jean
Days of Wine and Roses Mancini
*Look Sharp — Be Sharp Merrick-Bennett

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His compositions appeared on the programs of the great Venezuelan pianist, Teresa Carreño, from whom he had had lessons in New York as a small boy. At fifteen, in Paris, he was a private pupil of Marmontel for a year, then won a scholarship at the Paris Conservatory, where he was a classmate of Debussy.

Becoming dissatisfied, he continued his piano studies in Germany, first at the Stuttgart Conservatory, then at that of Frankfort.

As a pianist, MacDowell disclosed such brilliance as to win him, at the age of twenty, the post of piano instructor at the Darmstadt Conservatory — a rare honor for such a youth, especially an American.

At Frankfort he took up composition seriously with Joachim Raff, who inspired him to aim at composing as his chief career. He decided definitely to be a composer when, under Raff's urging, he visited Liszt, who caused Germany's greatest music publisher to bring out two of his works.

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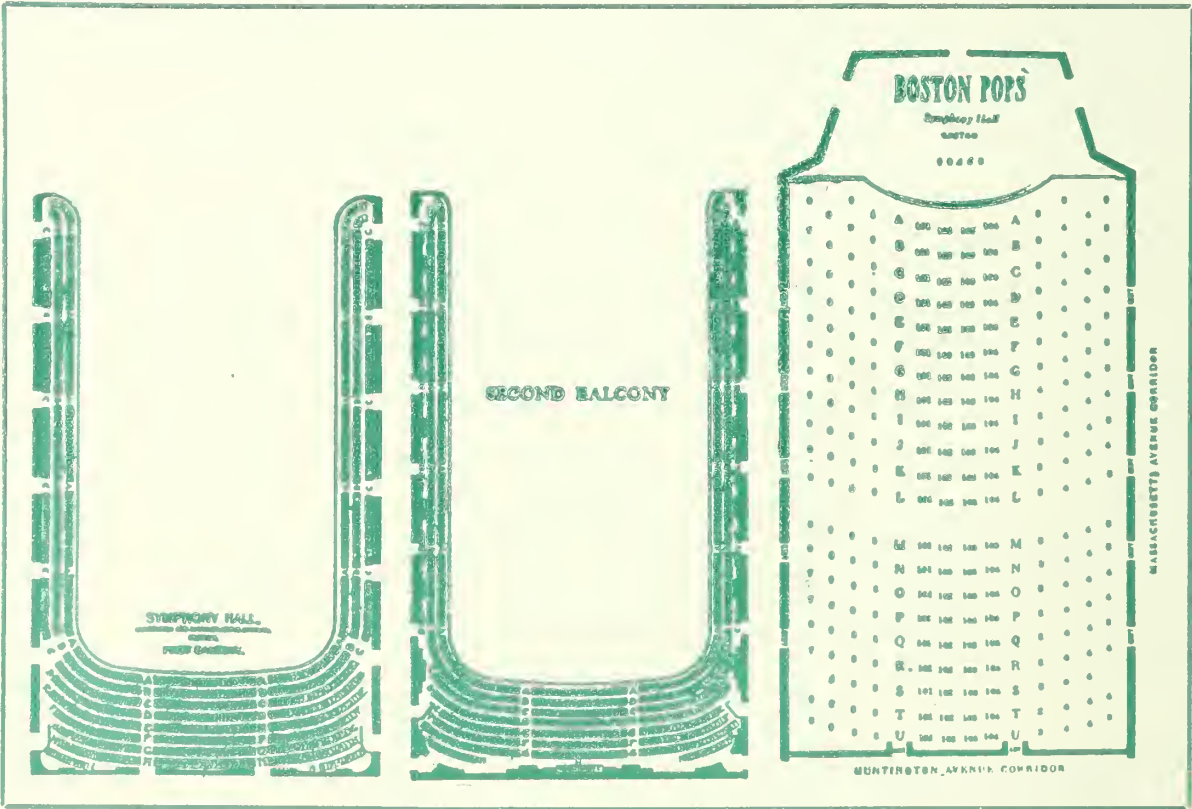
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Written in 1876 (four years before the Overture, 1812), this march was first played at a concert for the benefit of Serbs wounded in the war between Serbia and Turkey. The sombre theme which gives the special mood and Oriental orchestral color to the march was based by the composer on the Serb folk-song, “Come, My Dearest, Why So Sad This Morning?” The second principal theme is, of course, Alexis Lvov’s hymn, “God Preserve the Czar,” composed at the command of Nicholas I, in 1833, and ordered by him to be adopted by the Army.



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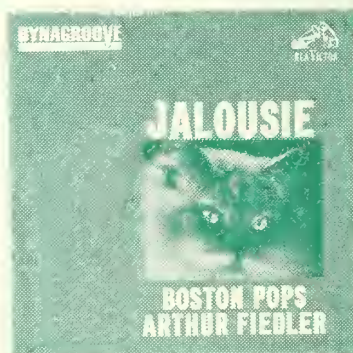
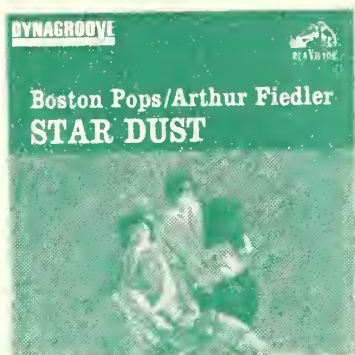
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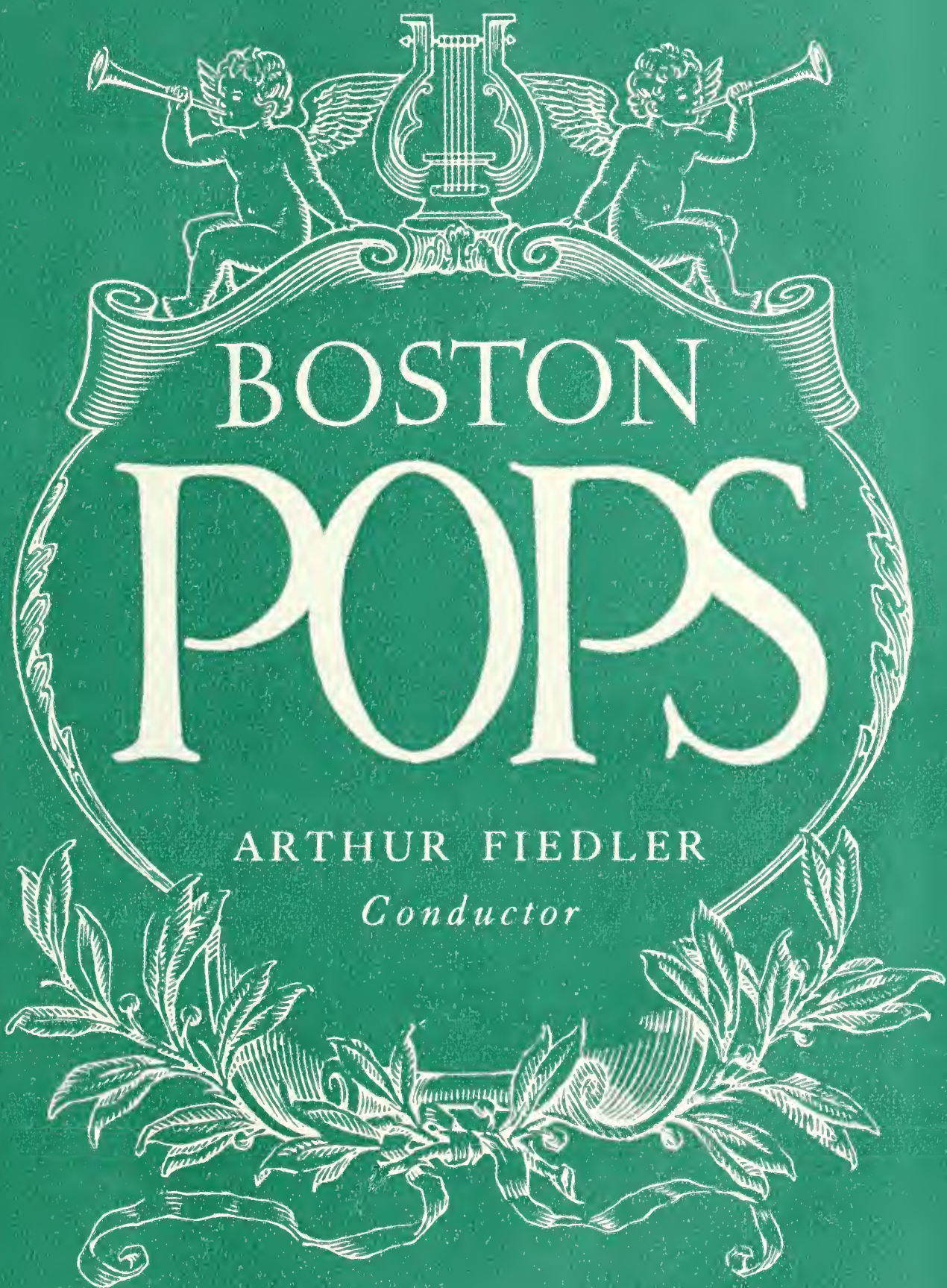
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FIFTH WEEK

TUESDAY EVENING, MAY 28, at 8:30 o'clock

Twenty-ninth Program

- *The Thunderer, March *Sousa*
*Overture to "Mignon" *Thomas*
Londonderry Air *Grainger*
Suite from the "Swan Lake" Ballet *Tchaikovsky*

Moderato assai (No. 13b)
Coda: Allegro vivace (No. 13g)
Allegro giusto (No. 15)
Final Scene (No. 29)

- Fugato on a Well-known Theme *McBride*
Piano Concerto No. 2 in D minor, Op. 23 *MacDowell*

- I. Larghetto calmato
II. Presto giocoso
III. Largo; molto allegro

Soloist: JOELA JONES

- *Selection from "Brigadoon" *Loewe*
Sword Dance and Reel — Down on MacConnachy Square —
The Heather on the Hill — Almost Like Being in Love —
Come to Me, Bend to Me — I'll Go Home with Bonny Jean

Days of Wine and Roses *Mancini*

- *Look Sharp — Be Sharp *Merrick-Bennett*

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Program Notes

By LANING HUMPHREY

CONCERTO FOR PIANO, No. 2 — MacDOWELL (1861–1908).

The young American composer and his bride, on a combined honeymoon and journey to the groom's place of occupation as a music teacher in Germany, stopped in London. After seeing Henry Irving and Ellen Terry in "Much Ado About Nothing," MacDowell was minded to try his hand at a symphonic poem to be named "Beatrice and Benedick" from the heroine and hero of that play. But eventually he incorporated the idea in the frisky passages of the present concerto.

JOELA JONES

Very young to become a student at the Eastman School of Music of the University of Rochester, N. Y., she has shown capabilities unusual for her years.

CAUCASIAN SKETCHES — IPPOLITOV-IVANOV.

Thoroughgoing studies of Caucasian folk music were made by Ippolitov-Ivanov, and his book on the subject became the standard authority. His "Caucasian Sketches" strongly reflect these researches.

PIANO BY BALDWIN



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- Newton
- Reading
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WEDNESDAY EVENING, MAY 29, at 8:30 o'clock

Thirtieth Program

*Procession of the Sardar,
from "Caucasian Sketches" *Ippolitov-Ivanov*

Overture to "The Barber of Seville" *Rossini*

Prelude to Act I, from "La Traviata" *Verdi*

*Dance of the Hours, from "La Gioconda" *Ponchielli*

Introduction and Allegro, for Harp and Orchestra *Ravel*
Soloist: OLIVIA LUETCKE

Italia, Rhapsody *Casella*

Selection from "Oklahoma" *Rodgers*

The Farmer and the Cowman — Oklahoma — People Will
Say We're in Love — Out of My Dreams — Oh, What a
Beautiful Morning — Pore Jud Is Daid — The Surrey with
the Fringe on the Top — Many a New Day — Kansas City —
Farmer Dance — I Cain't Say No

Days of Wine and Roses *Mancini*

Theme from "Lawrence of Arabia" *Jarre*

Among those present: Home for Italian Children

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BALLET OF THE HOURS, FROM "LA GIOCONDA" —
PONCHIELLI (1834-1886).

The dancers are costumed to represent the hours of dawn, day, twilight, and night. Their action portrays the triumph of light over darkness, symbolizing the conquest of evil by good.

OLIVIA LUETCKE, principal harpist of the Pops, began her studies of the instrument at six. Later she studied with Bernard Zighera, principal harpist of the Boston Symphony Orchestra, which she joined in 1951. Previously she was principal harpist of the San Antonio, Texas Symphony.

OVERTURE TO "LIGHT CAVALRY" — SUPPÉ (1820-1895)

At the Theater an der Wien in 1847 Suppé won an exciting success with the "Country Girl." Forty-eight operettas followed, including one on the life of Schubert. Only the overtures survived from "Light Cavalry" and "Poet and Peasant."

LEO LITWIN

His Pops debut was in "Rhapsody in Blue." Since then, he has been a favorite Pops and Esplanade soloist in this, in Weber's "Concertstück," Addinsell's "Warsaw Concerto," Bath's "Cornish Rhapsody."



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THURSDAY EVENING, MAY 30, at 8:30 o'clock

KEVIN WHITE NIGHT

Thirty-first Program

*Washington Post, March *Sousa*

*Overture to "Light Cavalry" *Suppé*

Londonderry Air *Grainger*

Anniversary Waltz (Danube Waves) *Ivanovici*

*Rhapsody in Blue, for Piano and Orchestra *Gershwin*

Soloist: LEO LITWIN

*1812, Ouverture Solennelle *Tchaikovsky*

*Selection from "My Fair Lady" *Loewe*

Get Me to the Church on Time — Wouldn't It Be Lovely —
I've Grown Accustomed to Her Face — I Could Have Danced
All Night — On the Street Where You Live — The Rain in
Spain — With a Little Bit of Luck

*Old Timers' Night at the Pops *arr. Lake*

Ta-Ra-Ra-Boom-De-Ay — The Bowery — The Sidewalks of New
York — Sweet Rosie O'Grady — Daisy — The Band Played On —
After the Ball — A Hot Time in the Old Town Tonight

*76 Trombones, from "The Music Man" *Willson*

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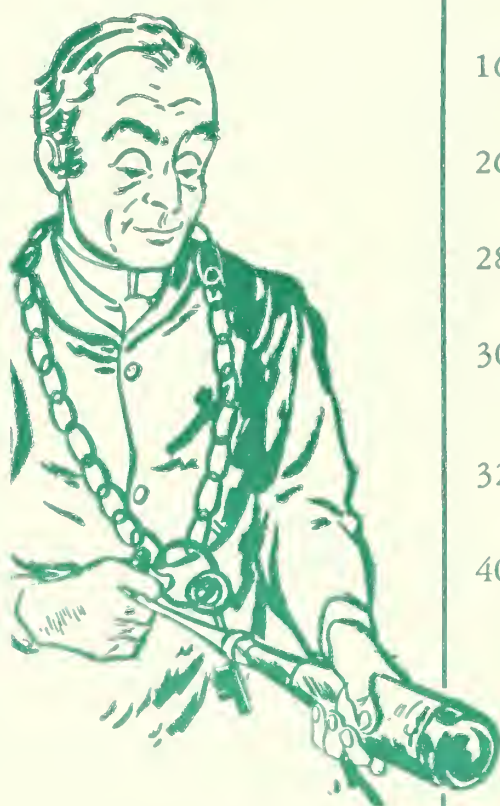
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26. ***Pastene Burgundy***
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28. ***Pastene Chianti***
Light, tawny and moderately dry wine
30. ***Pastene Pinot Noir***
A light bodied, delicate wine made from
Pinot Noir grapes in Napa Valley
32. ***Pastene Cabernet***
A deep, ruby colored wine, with full bouquet
40. ***Pastene Anniversary Cream
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A rich, delightfully sweet Sherry
42. ***Pastene Anniversary
Cocktail Sherry***
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44. ***Pastene Anniversary Tawny
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Exceptionally delicious — with fruit-like
mellowness
46. ***Pastene Anniversary Ruby
Port***
Ruby red, full-bodied and pleasantly sweet
48. ***Pastene Pale Dry Sherry***
Dry — nutty — fine bouquet
50. ***Pastene Port***
A ruby rich wine excellent after dinner
52. ***Pastene Muscatel***
Pleasantly aromatic — rich bouquet

FRIDAY EVENING, MAY 31, at 8:30 o'clock

Thirty-second Program

*Knightsbridge March *Coates*

Suite from the "Swan Lake" Ballet *Tchaikovsky*

Danse Espagnole No. 21
Danse Napolitaine No. 22
Mazurka No. 23

Flute Concerto in G major, K. 313 *Mozart*

I. Allegro maestoso

Soloist: JUDY ROTHSTEIN

*Les Préludes, Symphonic Poem *Liszt*

Piano Concerto No. 1, in C major, Op. 15 *Beethoven*

I. Allegro con brio
II. Largo
III. Rondo: Allegro

Soloist: VICTOR ROSENBAUM

*Selection from "West Side Story" *Bernstein*

I Feel Pretty — Maria — Something's Coming — Tonight —
One Hand, One Heart — Cool — A-mer-i-ca

Prelude and Fugue *Press*

*Thunder and Lightning *Strauss*

Among those present: Bentley College Alumni; Newton High School;
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6	*Gancia Asti Spumante	7.50	
7	Great Western Sparkling Red Burgundy	7.00	4.00
8	*Gancia LaCrima Christi	8.00	
9	*Ackerman Dry Royal Brut	7.50	4.00
11	*DeLuze Sparkling Rosé (Pink) Burgundy	8.00	
32	*Cruse Sparkling Burgundy	8.75	4.75
70	Chateau Gay Champagne	5.50	3.00
71	Chateau Gay Sparkling Burgundy	5.50	3.00
13	*Bollinger Brut	12.00	6.50
15	*Lancer's Rosé (Pink Portuguese)	7.00	4.00
19	*Cliquot Yellow Label Extra Dry	12.00	
17	Champagne Cocktail for Two	2.25	

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21	*DeLuze, Bordeaux Special Reserve	3.00	
65	*DeLuze, Bordeaux Carafette Blanc		1.75
12	Pastene Sauterne	2.75	1.75
23	*DeLuze, Sauternes	4.00	2.50
14	Pastene Chablis	2.75	1.75
16	Pastene Rhine Wine	2.75	1.75
18	*Sichel Liebfraumilch	4.75	2.75
20	*Sichel Zeltinger Riesling	5.00	3.00
22	*Bolla Soave	3.75	2.00
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32	Pastene Cabernet	2.75
34	*Brollo Chianti	3.75 2.50
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83	*Cruse Vin Rosé	3.75 2.00
35	*Tavel Chateau d'Aqueria	3.50 2.00
73	*Nectarosé	3.00 1.75
37	S. S. Pierce Grenache Rosé	2.75

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49	Gold Coast Red Port	2.50
51	Gold Coast White Port	2.50
53	Gold Coast Sherry	2.50
55	Gold Coast Muscatel	2.50

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42	Pastene Anniversary Cocktail Sherry	2.75
44	Pastene Anniversary Tawny Port	2.75
46	Pastene Anniversary Ruby Port	2.75
48	Pastene Pale Dry Sherry	2.50 1.50
50	Pastene Port	2.50 1.50
52	Pastene Muscatel	2.50 1.50

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59	*Duff Gordon Generoso (Medium Sweet)	4.25 .75
61	*Cossart Gordon Southside Madeira	4.25 .75
63	*Cockburn Ruddy Port	3.75 .75
89	*Pikina	4.75
90	*Pikina (8.11 oz.)	2.00

BEER AND ALE LISTED ON PAGE 17



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Extra Fine Cashews—6¾ oz.	.79
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Mixed Nuts (without Peanuts)—	
6¾ oz.	.89

Wine List on Page 13

Beer and Ale on Page 17

Refreshment Service in both Balconies during the two intermissions

DANUBE WAVES – IVANOVICI.

Edition after edition of this waltz was quickly exhausted, running up a record of hundreds of thousands of copies. That was in 1885. A Roumanian bandmaster, Joseph Ivanovici, won fame throughout Europe as its composer.

“The Anniversary Song,” introduced in the film, “The Jolson Story,” is an adaptation, with the addition of words, of a theme of this instrumental music.

RHAPSODY IN BLUE – GERSHWIN (1898–1937)

Presentation of this work in 1924 by Paul Whiteman (who commissioned it) with his orchestra, and Gershwin as soloist, had remarkable repercussions, felt in various ways ever since. First of all, it brought national and international fame to Gershwin for having produced from the idiom of popular American music a work which in the opinion of many serious-minded musicians was as worthy of performance at “serious” concerts, as Liszt’s Hungarian Rhapsodies, for example.

The orchestration was done by Whiteman’s exceptionally skilled arranger, Ferde Grofé.

LES PRELUDES – LISZT (1811–1886).

The composer based this music on a poem of Lamartine, with which he prefaced the score. The poet’s theme is that life is a succession of preludes to death. Faithful to the episodes of the poetry, the music pictures man in love, in disappointment, in the quest of calm, in the restoration of self-confidence through the tests of battle.

Who’s the lady with the V Complex ?

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- LM-2637 *RODGERS: NO STRINGS
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- LM-2367 *GERSHWIN: RHAPSODY IN BLUE
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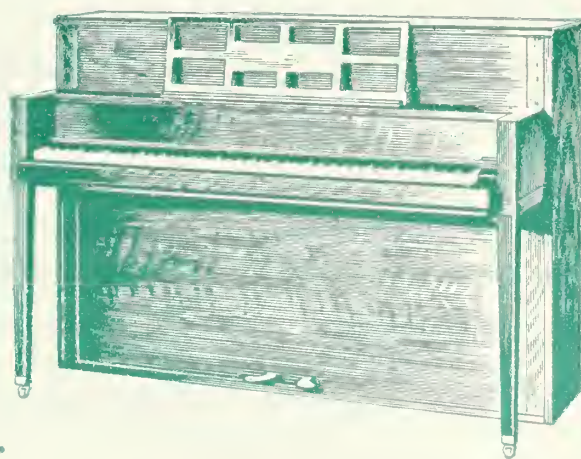
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OUVERTURE SOLENNELLE, "1812" — TCHAIKOVSKY

The date is significant of the Battle of Borodino, which to the Russians has a meaning similar to that of the Battle of Bunker Hill to Americans — a technical defeat but a moral victory. Near the village of Borodino, on the Moskva River, General Kutuzov's army and that of Napoleon's invaders, commanded by Marshal Ney, fought from daylight until late afternoon. Losses were great on both sides — more by the Russian than their foes. Even so, the invaders were doomed.

S

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The audience would greatly help by being reasonably quiet while the conductor is on the podium.

FLUTE CONCERTO IN G MAJOR, K. 313 — MOZART

In his twenty-first year, Mozart produced this score as partial solution of personal exigencies. Anxious to obtain recognition and income in Paris, he was faced with the problem of raising money for the trip, and meanwhile supporting himself and his mother for two months before he could start for France from a stay in Mannheim. He gladly accepted from a reputedly wealthy Dutch amateur flutist in Mannheim, a commission to compose the G major and D major Concertos, K. 313 and K. 314, together with several quartets for the instrument. After providing the music Mozart was cheated on the agreed payment.

JUDITH ELLEN ROTHSTEIN, a student at Newton High School, where she has studied theory and composition under Henry Lasker, is a flute pupil of Phillip Kaplan of the Boston Symphony Orchestra.

PIANO CONCERTO No. 1 — BEETHOVEN (1770-1827).

Formerly rather looked down on as works that were too early to be "Beethovenish," the first and second concertos are being re-discovered by pianists and critics as not being so negligible.

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SATURDAY EVENING, JUNE 1, at 8:30 o'clock

Thirty-third Program

Blue Towers Fine

Suite from "The Water Music" Handel-Harty
Allegro — Air — Allegro deciso

Andante, from the "Swan Lake" Ballet Tchaikovsky
Solo Violin: ALFRED KRIPS

Academic Festival Overture Brahms

Piano Concerto No. 1, in C major, Op. 15 Beethoven

I. Allegro con brio

II. Largo

III. Rondo: Allegro

Soloist: VICTOR ROSENBAUM

*Selection from "No Strings" Rodgers

Love Makes the World Go — The Sweetest Sounds — Loads of
Love — Nobody Told Me — Maine — No Strings — Be My Host

Prelude and Fugue Press

*Thunder and Lightning Strauss

Among those present: Boston Y.W.C.A.; Brandeis University Alumni
Association; Workmen's Circle; Concord Union School District

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VICTOR ROSENBAUM, piano soloist, now a Junior at Brandeis University, studied with Rosina Lhevinne at the Aspen (Colorado) Music School, then has continued with Leonard Shure in Europe and New York. His home is in Indianapolis, where he has appeared with its Symphony Orchestra, and in recital. This Spring he played in the Creative Arts Festival at Harvard.

WATER MUSIC — HANDEL (1685-1759) ARRANGED BY HARTY
 "Handel's finest orchestral composition," Herbert Weinstock calls this Suite in his attractive biography. Its spirit is that of a serenade — music originally composed to be heard outdoors, while King George I of England took an evening's trip on the Thames, with lords and ladies filling the Royal Barge, and accompanied by fifty barge-drawn musicians playing the Suite. Handel is believed to have added afterwards to the movements.

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HARRY ELLIS DICKSON Conducting

Thirty-fourth Program

- *Rakóczy March *Berlioz*
*Overture to "Poet and Peasant" *Suppé*
*Liebestraum *Liszt*
*The Skaters, Waltzes *Waldteufel*

-
- *Warsaw Concerto for Piano and Orchestra *Addinsell*
Soloist: LEO LITWIN

- *Suite from "The Nutcracker," No. 1 *Tchaikovsky*
Ouverture Miniature — Marche — Danse de la Fée-Dragée —
Trépak — Danse Arabe — Danse Chinoise — Danse
des Mirlitons — Valse des Fleurs

-
- *Dancing Through the Years *arr. Hayman*
Cakewalk — Charleston — Tango — Square Dance — Waltz —
Polka — Rumba — Jitterbug-Swing — Mexican Hat Dance —
Cha-Cha-Cha — Rock-'n'-Roll

- *La Virgen de la Macarena (The Brave Bulls) *Monterde*
Solo Trumpet: ARMANDO GHITALLA

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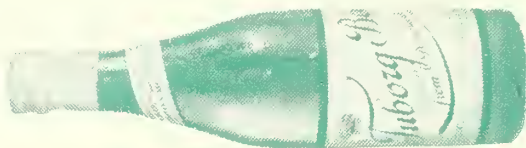
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OLD FRIENDS:

JESÚS MARÍA SANROMÁ, *Soloist*

LEROY ANDERSON, *Composer-Conductor*

Thirty-fifth Program

ARTHUR FIEDLER Conducting:—

- *La Sorella, March *Borel-Clerc*
*Overture to "Orpheus in Hades" *Offenbach*
Victor Herbert Favorites *arr. Sanford*

March of the Toys — Absinthe Frapée — Because You're You —
When You're Away — I Can't Do the Sum — I'm Falling in Love
with Someone — Gypsy Love Song — Italian Street Song — Kiss
Me Again — The Irish Have a Great Day Tonight

- *Song Fest *arr. Bodge*

Pack Up Your Troubles — Smiles — Till We Meet Again —
In the Shade of the Old Apple Tree — My Wild Irish Rose —
Take Me Out to the Ball Game — Sweet Adeline — Put on
Your Old Gray Bonnet — There Is a Tavern in the Town —
Maine Stein Song — Let Me Call You Sweetheart

-
- *Concerto in F, for Piano and Orchestra *Gershwin*
I. Allegro
II. Andante con moto
III. Allegro con brio

Soloist: JESÚS MARÍA SANROMÁ

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JESÚS MARÍA SANROMÁ

He was born in 1903 in Puerto Rico of Catalan parents. He was sent to the United States by the Puerto Rican government in 1917 and studied at the New England Conservatory of Music in Boston. Later teachers included Mme. Antoinette Szumowska, Alfred Cortot and Artur Schnabel.

He was a much admired soloist with the Boston Symphony Orchestra both in the Winter and Pops seasons for a number of years.

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VICTOR HERBERT

(b. Dublin, Ireland, 1859; d. New York City, 1924)

GRANDSON of Samuel Lover, author and sometimes song composer, he was brought to Germany at the age of 7 to take up a musical education, at the Humanistisches Gymnasium at Stuttgart.

After private instruction at Baden-Baden, he developed rapidly into a fine 'cellist, toured Europe as soloist, became first 'cello of the Strauss orchestra in Vienna (under Eduard Strauss), then the Court Orchestra in Stuttgart, where he began to study composition privately, and brought out some songs and a concerto for his instrument and orchestra.

He married a German opera soprano, Therese Foerster. When she was engaged to appear at the Metropolitan Opera in New York, she obtained for her husband the post of first 'cello with that company, in 1886, when he was 27. He held a similar position later with the orchestras of Anton Seidl and Theodore Thomas, and was assistant-conductor of the former.

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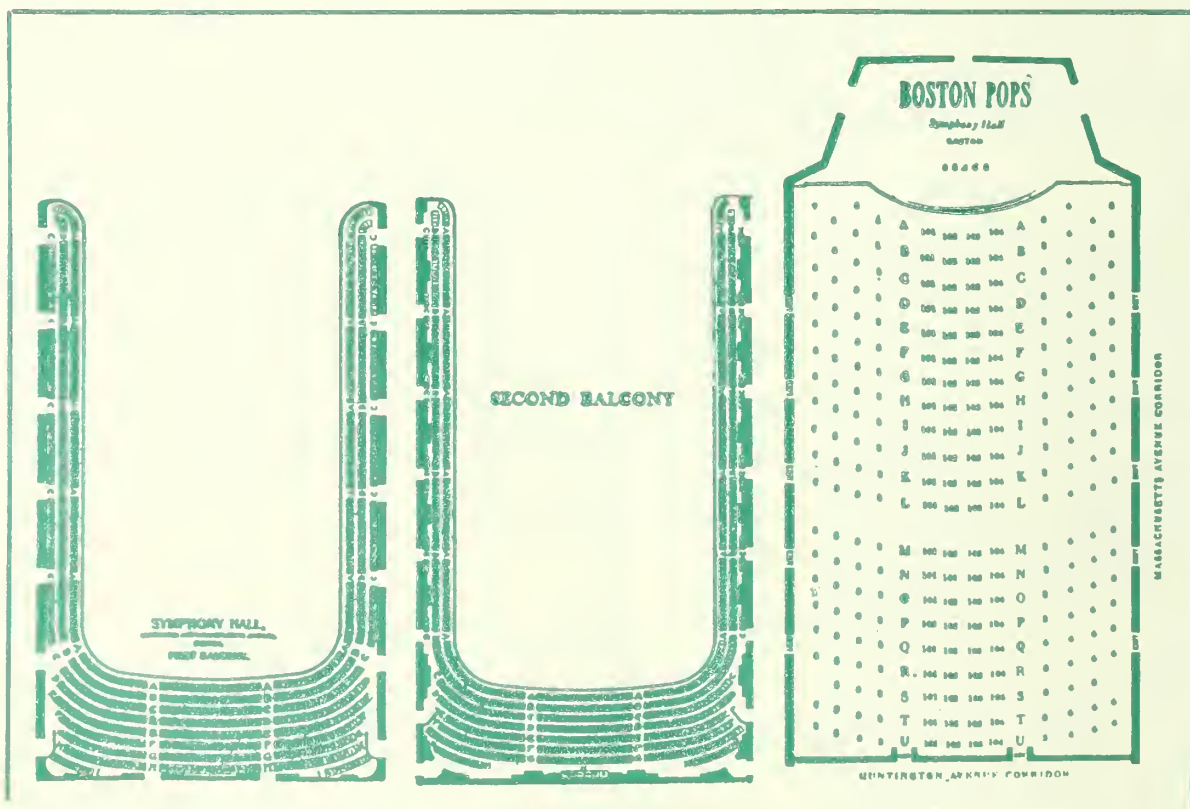
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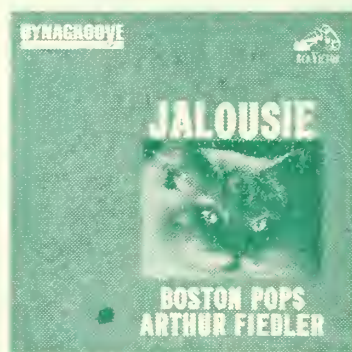
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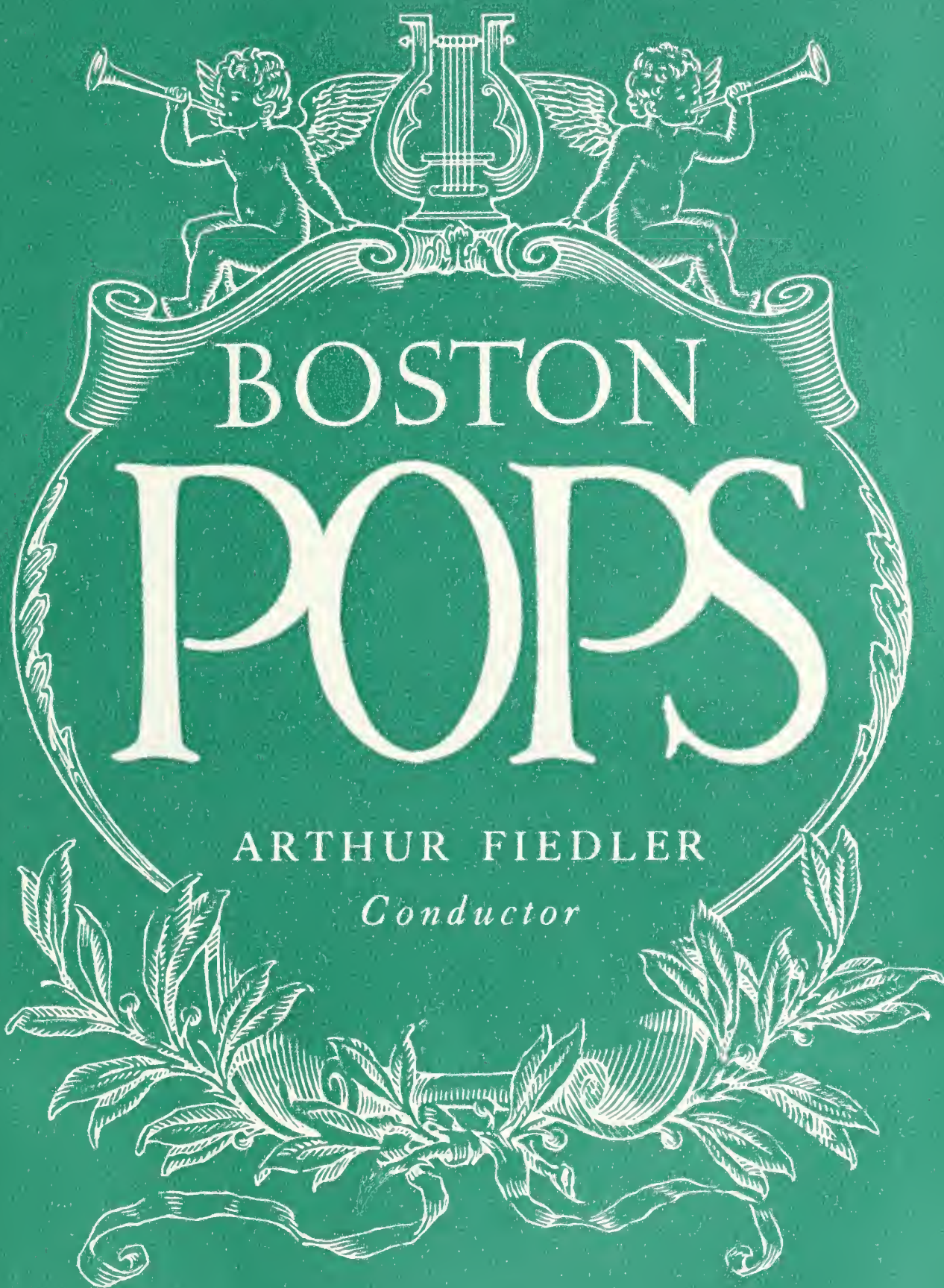


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MONDAY EVENING, JUNE 3, at 8:30 o'clock

Thirty-sixth Program

- *Pomp and Circumstance, March Elgar
*Overture to "Semiramide" Rossini
Danube Waves, Waltzes Ivanovici
*Grand Galop Chromatique Liszt
-
- *Two Movements from "The Love for
Three Oranges" Prokofiev
Scherzo — March
Piano Concerto No. 3 in C major, Op. 26 Prokofiev
I. Andante; Allegro
II. Theme and Variations
III. Allegro ma non troppo
Soloist: RONALD HODGES
-
- *Dancing Through the Years arr. Hayman
Cakewalk — Charleston — Tango — Square Dance — Waltz —
Polka — Rumba — Jitterbug-Swing — Mexican Hat Dance —
Cha-Cha-Cha — Rock'n'Roll
*La Virgen de la Macarena (The Brave Bulls) Monterde
Solo Trumpet: ARMANDO CHITALIA
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OVERTURE TO "SEMIRAMIDE" — ROSSINI (1792–1868).

"Semiramide" is based on the drama of Voltaire, written in the style of Greek tragedy, and showing how Fate puts an end to the wickedness of Semiramis, legendary Queen of Babylon. The story is akin to that of "Hamlet."

The Queen is widowed, presumably losing her husband, Ninus, as a battle casualty. Actually she has conspired successfully with a suitor, Assur, to have him murdered by poison. Her subjects' speculation about a new king is ended with the announcement at a great festival that she has chosen to marry her young general, Arsaces.

Immediately a great storm breaks out, and the ghost of Ninus appears, to order Arsaces to go down into the tomb, where he is to wreak retribution on an unknown person. The High Priest reveals to Arsaces that he is the supposedly dead son of Ninus, and that his mother shares with Assur the guilt for his father's murder.

(Continued on page 8)

PIANO BY BALDWIN



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TUESDAY EVENING, JUNE 4, at 8:30 o'clock
HARRY ELLIS DICKSON Conducting

Thirty-seventh Program

- *Boston Commandery, March Carter
Overture, "Roman Carnival" Berlioz
*Liebestraum Liszt
*Bolero Ravel

Piano Concerto No. 1, in B-flat minor, Op. 23 Tchaikovsky

- I. Allegro non troppo e molto maestoso
II. Andante semplice
III. Allegro con fuoco

Soloist: ARTHUR MACKENZIE

Selection from "Kiss Me Kate" Porter

Another Op'nin', Another Show — Wunderbar — So in Love —
Always True to You in My Fashion

*La Virgen de la Macarena (The Brave Bulls) Monterde

Solo Trumpet: ARMANDO CHITALLA

*Strike Up the Band Gershwin-Green

Among those present: Knights Templar; State College at Boston,
Senior Class; Northeastern States Youth Citizenship Conference

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*RCA VICTOR RECORDS



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(Continued from page 6)

Arsaces forgives his mother, and arming himself with his father's sword enters the tomb with the expectation of slaying Assur, a deed which he believes is the meaning of the command by his father's ghost. In the darkness of the tomb he thinks he has found Assur, and strikes with his sword. He has killed Queen Semiramis, his wicked mother.

THE LOVE FOR THREE ORANGES—PROKOFIEV (1891-1953)

THE PLOT OF THE OPERA: No ordinary fruits are these oranges. Huge in size, the result of enchantment, each contains a princess, held captive by the same spell, imposed by the Sorceress. They are hidden in a desert, where they are to be sought by the hero, a Prince, as the result of incurring the Sorceress' enmity. (The Prince, suffering from melancholia, had laughed for the first time when the Sorceress accidentally turned a somersault.) After many adventures, the Prince finds the three oranges. Two of the enclosed maidens perish by the rash act of an attendant of the Prince. But the third is rescued by the Prince with timely assistance. Love at first sight results, and Prince and Princess make their escape from the evil power of the Sorceress.



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WEDNESDAY EVENING, JUNE 5, at 8:30 o'clock

Thirty-eighth Program

- *Pomp and Circumstance, March Elgar
*Overture to "William Tell" Rossini
Panis Angelicus Franck
*Tales from the Vienna Woods, Waltzes Strauss

-
- *Warsaw Concerto, for Piano and Orchestra Addinsell
Soloist: LEO LITWIN

- *Suite from "Gayne" Khatchaturian
Dance of the Mountaineers — Dance of the Rose Maidens —
Sabre Dance

- *Bolero Ravel

-
- Victor Herbert Selections Herbert
The Streets of New York — Every Day Is Ladies Day with Me —
Moonbeams — Because You're You — Toyland — March of the Toys —
Kiss Me Again — Romany Life

- Days of Wine and Roses Mancini

- *The Stars and Stripes Forever Sousa

Among those present: Catholic Alumni Sodality of Boston;
Arlington Teachers' Club; Lowell Technological Institute

BALDWIN PIANO

*RCA VICTOR RECORDS



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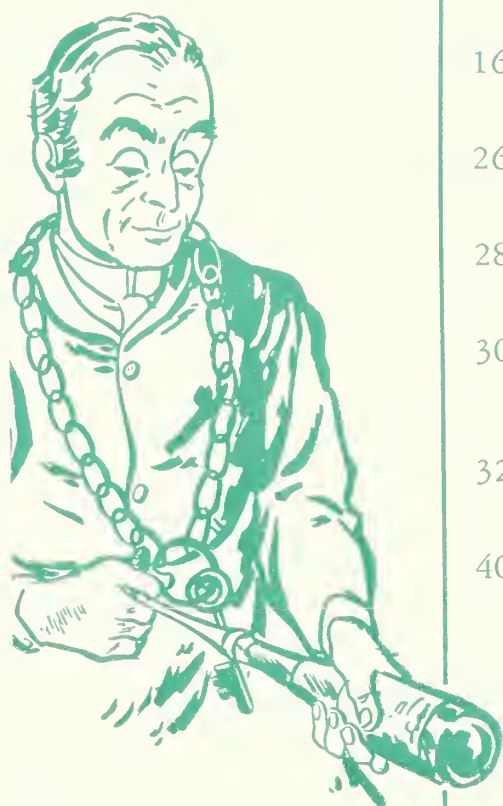
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SEE WINE LIST ON PAGE 13

2. ***Pastene Champagne***
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10. ***Pastene Riesling***
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12. ***Pastene Sauterne***
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14. ***Pastene Chablis***
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16. ***Pastene Rhine Wine***
Light, refreshing — with a slight fruity taste
26. ***Pastene Burgundy***
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28. ***Pastene Chianti***
Light, tawny and moderately dry wine
30. ***Pastene Pinot Noir***
A light bodied, delicate wine made from
Pinot Noir grapes in Napa Valley
32. ***Pastene Cabernet***
A deep, ruby colored wine, with full bouquet
40. ***Pastene Anniversary Cream
Sherry***
A rich, delightfully sweet Sherry
42. ***Pastene Anniversary
Cocktail Sherry***
Delicate nut-like flavor and zestful aroma
44. ***Pastene Anniversary Tawny
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Exceptionally delicious — with fruit-like
mellowness
46. ***Pastene Anniversary Ruby
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Ruby red, full-bodied and pleasantly sweet
48. ***Pastene Pale Dry Sherry***
Dry — nutty — fine bouquet
50. ***Pastene Port***
A ruby rich wine excellent after dinner
52. ***Pastene Muscatel***
Pleasantly aromatic — rich bouquet

THURSDAY EVENING, JUNE 6, at 8:30 o'clock
TUFTS NIGHT

Thirty-ninth Program

- *Introduction to Act III, "Lohengrin" *Wagner*
Jupiter, the Bringer of Jollity, from "The Planets" *Holst*
Violin Concerto No. 1, in F-sharp minor, Op. 14 *Wieniawski*
I. Allegro moderato
II. Preghiera: Larghetto
III. Rondo: Allegro giocoso
Soloist: JOSEPH SILVERSTEIN

THE TUFTS UNIVERSITY CHORUS

PROFESSOR KENNETH MACKILLOP, JR., Conductor
MARTHA GRISLER, Accompanist

Fair Warning, a Choral Sequence *MacKillop '35*
Notes for a Mural: Men at Work
Words About Birds
Everyone Knows About Boston
(The Poems by John Holmes '29)

Songs of Tufts University
Tuftonia's Day *Hayes '16*
Dear Alma Mater *Lewis '87*

*Marche Slave *Tchaikovsky*

*Selection from "West Side Story" *Bernstein*
I Feel Pretty — Maria — Something's Coming — Tonight —
One Hand, One Heart — Cool — A-mer-i-ca

*Hernando's Hideaway *Adler*

*Colonel Bogey, March *Alford*

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4 Pastene Sparkling Burgundy	6.00	3.25
5 Great Western Extra Dry	7.00	4.00
6 *Gancia Asti Spumante	7.50	
7 Great Western Sparkling Red Burgundy	7.00	4.00
8 *Gancia LaCrima Christi	8.00	
9 *Ackerman Dry Royal Brut	7.50	4.00
11 *DeLuze Sparkling Rosé (Pink) Burgundy	8.00	
82 *Cruse Sparkling Burgundy	8.75	4.75
70 Chateau Gay Champagne	5.50	3.00
71 Chateau Gay Sparkling Burgundy	5.50	3.00
13 *Bollinger Brut	12.00	6.50
15 *Lancer's Rosé (Pink Portuguese)	7.00	4.00
19 *Cliquot Yellow Label Extra Dry	12.00	
17 Champagne Cocktail for Two	2.25	

WHITE WINES

10 Pastene Riesling	2.75	
21 *DeLuze, Bordeaux Special Reserve	3.00	
65 *DeLuze, Bordeaux Carafette Blanc		1.75
12 Pastene Sauterne	2.75	1.75
23 *DeLuze, Sauternes	4.00	2.50
14 Pastene Chablis	2.75	1.75
16 Pastene Rhine Wine	2.75	1.75
18 *Sichel Liebfraumilch	4.75	2.75
20 *Sichel Zeltinger Riesling	5.00	3.00
22 *Bolla Soave	3.75	2.00
24 *Gancia Orvieto Dry	3.00	2.00
25 *Latour Pouilly Fuisse	4.25	2.50
27 *Lorentz, Alsatian Riesling, Vin des Templiers	4.00	
29 *Ackerman, Vouvray	3.50	2.00
31 *Langenbach Liebfraumilch Guilden-Krone	4.25	2.50
33 *Langenbach Berncastler Meister-Krone	3.50	2.00
38 *Cruse Chablis	6.00	3.25
44 *Brolio Bianco	3.75	2.00

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	Glass	Pitcher
Claret or Sauterne Punch	.75	2.50
Claret Lemonade	.75	2.50
Imported		

RED WINES

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26 Pastene Napa Red Burgundy	2.75	1.75
39 *DeLuze Club Claret	3.25	
67 *DeLuze Carafette Rouge		1.75
28 Pastene Chianti	2.75	
41 *Beaune Burgundy, Latour	4.75	2.50
43 *M. & R. Melini Chianti (Red)	3.50	2.25
30 Pastene Pinot Noir	2.75	
32 Pastene Cabernet	2.75	
34 *Brolio Chianti	3.75	2.50
36 *Bolla Valpolicella	3.75	2.00
38 *Sichel St. Julien	4.50	
85 *Cruse Beaujolais	4.25	2.50

ROSÉ WINES

83 *Cruse Vin Rosé	3.75	2.00
35 *Tavel Chateau d'Aqueria	3.50	2.00
73 *Nectarosé	3.00	1.75
37 S. S. Pierce Grenache Rosé	2.75	

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45 Gold Coast Haut Sauternes	2.50	1.50
47 Gold Coast Red Burgundy	2.50	
49 Gold Coast Red Port	2.50	
51 Gold Coast White Port	2.50	
53 Gold Coast Sherry	2.50	
55 Gold Coast Muscatel	2.50	

SHERRIES, PORTS, MADEIRA

40 Pastene Anniversary Cream Sherry	2.75	
42 Pastene Anniversary Cocktail Sherry	2.75	
44 Pastene Anniversary Tawny Port	2.75	
46 Pastene Anniversary Ruby Port	2.75	
48 Pastene Pale Dry Sherry	2.50	1.50
50 Pastene Port	2.50	1.50
52 Pastene Muscatel	2.50	1.50

Bottle Glass

57 *Duff Gordon Amontillado (Dry)	4.75	.75
59 *Duff Gordon Generoso (Medium Sweet)	4.25	.75
61 *Cossart Gordon Southside Madeira	4.25	.75
63 *Cockburn Ruddy Port	3.75	.75
89 *Pikina	4.75	
90 *Pikina (8.11 oz.)	2.00	

BEER AND ALE LISTED ON PAGE 17



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Corned Beef	.85	Roquefort, Tavern, or Swiss	
Swiss	.65	Cheese with Crackers	.60
Cream Cheese on Date Nut	.60		

Combination Sandwich with Swiss 20¢ extra
Sandwiches served on Rye or White Bread

CAKES AND APPETIZERS

Pretzels	.10
Cheese Wafers	.10
Sweet Biscuits (Jacob of Dublin)	.25
Lady Fingers	.25
Assorted Italian Cookies	.25
Chocolate Multi-Layer Cake	.25

HOOD'S ICE CREAM

Vanilla Coronet	.40
Chocolate Coronet	.40
Coffee Coronet	.40
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Pineapple Sundae	.50
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Candy Cupboard Miniatures—	
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Jelly Gems	.70
Chocolate Covered Almonds—	
10 oz.	1.00
Vanilla Butter Creams	.90

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Hot Coffee, Individual Pots	.30
Hot Tea, Individual Pots	.25
Ice Coffee or Tea	.30

FRESH FRUIT DRINKS

POP PUNCH	.45
Lemonade	.45
Soda Lemonade	.50
POP PUNCH served in pitchers	1.75
Lemonade served in pitchers	1.75
Soda Lemonade in pitchers	2.00

GINGER ALE, ETC.

Canada Dry—7 oz.	.15
Cott Ginger Ale—7 oz.	.15
Cott Club Soda—7 oz.	.10
Simpson Spring Ginger Ale—8 oz.	.15
Simpson Spring Club Soda—8 oz.	.10
Welch's Grape Juice—4 oz.	.25

KEMP'S SALTED NUTS

Extra Large Peanuts—5 oz.	.29
Spanish Peanuts—5½ oz.	.25
Extra Fine Cashews—4½ oz.	.49
Mixed Nuts (with Peanuts)—	
3¾ oz.	.39
Mixed Nuts (without Peanuts)—	
4½ oz.	.59
Extra Large Peanuts—10¼ oz.	.59
Spanish Peanuts—11 oz.	.49
Extra Fine Cashews—6¾ oz.	.79
Mixed Nuts (with Peanuts)—	
6½ oz.	.69
Mixed Nuts (without Peanuts)—	
6¾ oz.	.89

Wine List on Page 13

Beer and Ale on Page 17

Refreshment Service in both Balconies during the two intermissions

THIRD PIANO CONCERTO — PROKOFIEV (1891-1953)

Brilliance and gaiety mark this concerto, which according to the European critic, Alan Frank, contains the best music and the best piano part of Prokofiev's five piano concerti. Much of its popularity derives from the strong theme of the second movement.

Its date is 1917, and it is interesting to note that of established Pops favorites, the "Classical Symphony," was also composed in this youthful period.

RONALD HODGES

Now on the music faculty of Mt. Holyoke College, he has an interesting background as a concert pianist. While serving in the U. S. Armed Forces, in Europe, he played command performances for Generals Eisenhower and Guiraud. Entering the Ravel International Piano Competition at Luxembourg, he won First Prize. His all-Ravel recital in the National Art Gallery in Washington, D. C., is believed to have been the first of the kind given there.

ARMANDO GHITALLA •

Born in Alpha, Illinois, of a non-musical family, Ghitalla was graduated from the Juilliard School of Music in 1949.

He played first trumpet with the New York City Opera Company during the 1948-9 seasons; became first trumpet with the Houston Symphony for the two years prior to his joining the Boston Orchestra.

Ghitalla has recorded for RCA-Victor and Columbia Records.

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Schlitz Beer	.	.	.	.	.	.	.	.	.50
Miller High Life	.	.	.	.	.	.	.	.	.50
Rheingold Beer	.	.	.	.	.	.	.	.	.50
Molson's Beer and Ale	.	.	.	.	.	.	.	.	.75
Heineken's Beer (Holland)	.	.	.	.	.	.	.	.	.75
Tuborg Beer, Light or Dark (Denmark)	.	.	.	.	.	.	.	.	.75
Löwenbräu Munich Beer, Light or Dark (Germany)	.	.	.	.	.	.	.	.	.75



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 - LM-2638 *FIDDLE-FADDLE; BLUE TANGO; SLEIGH RIDE;
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LYRIC SUITE (EILEEN FARRELL)
 - LM-2556 *HEARTS IN 3/4 TIME
 - LM-2100 *HI-FI FIEDLER
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 - LM-2661 *JALOUSIE AND OTHER FAVORITES IN
THE LATIN FLAVOR (Dynagroove)
 - LM-2546 *LIEBESTRAUM
 - LM-2547 *LIGHT CLASSICS
 - LM-2621 *PROKOFIEV: LOVE FOR THREE ORANGES;
CHOPIN: LES SYLPHIDES
 - LM-2229 *MARCHES IN HI-FI
 - LM-2380 *MUSIC FROM MILLION DOLLAR MOVIES
 - LM-2267 *OFFENBACH: "GAITÉ PARISIENNE"
KHATCHATURIAN: GAYNE SUITE
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HATE CLASSICAL MUSIC
 - LM-2442 *MUSIC OF FRANZ LISZT
 - LM-2486 *MUSIC BY FRANK LOESSER
 - LM-2599 *OUR MAN IN BOSTON
 - LM-2202 *POPS CAVIAR
 - LM-2329 *POPS CHRISTMAS PARTY
 - LM-2595 *POPS ROUND-UP
 - LM-2637 *RODGERS: NO STRINGS
RODGERS-HAMMERSTEIN: STATE FAIR
 - LM-2367 *GERSHWIN: RHAPSODY IN BLUE
AMERICAN IN PARIS
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 - LM-2130 *STRAUSS: EXCERPTS FROM DIE FLEDERMAUS
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Alpine	.40	Winston	.40
Benson & Hedges King	.40	Kent King	.40
Chesterfield King & Regular	.40	Camel	.40
Old Gold Filter King	.40	Lucky Strike	.40

CIGARS

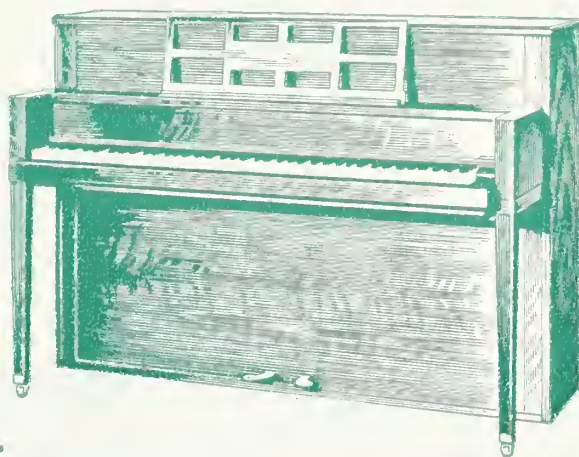
Overland Perfectos	.25	La Corona Sublimes	.25
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Overland Londres	.20	La Corona Demi Tasse	.20
La Corona Coronas		.35	

HARRY ELLIS DICKSON

The career of Mr. Dickson has alternated constantly between two rôles. He joined the Boston Symphony Orchestra as violinist in 1938, but was active as a conductor before then, as he has been since — at the Pops, the Esplanade, and his Symphony Hall Youth Concerts.

S

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“ROMAN CARNIVAL” OVERTURE — BERLIOZ (1803–1869).

Originally this was an introduction to Act 2 of the opera “Benvenuto Cellini.” The point of departure of the libretto is an **episode in the** autobiography of the celebrated Florentine goldsmith and adventurer — the almost disastrous casting of the famous statue of Perseus and Medusa.

The overture is dominated by a saltarello from the carnival scene; and an aria of Cellini in the preceding act, which supplies the haunting melody for English horn.

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FRIDAY EVENING, JUNE 7, at 8:30 o'clock

Fortieth Program

O'Donnell Aboo, March *DeVille*

Fair Day, from "An Irish Symphony" } *Harty*

When Johnny Comes Marching Home } *Gilmore-Gould*

Where the Fairest Flowers Are Blooming,
from "Babette" *Herbert*

Soprano: LESLI LOOSLI

The Scatterin, Suite for Orchestra *Potter*

(First performance in America)

†Cello Concerto No. 2, in E minor, Op. 30 *Herbert*

I. Allegro impetuoso

II. Andante tranquillo

III. Allegro

Soloist: MARTIN HOHERMAN

*Irish Suite *Anderson*

Wearing of the Green — Last Rose of Summer — Rakes of Mallow

Victor Herbert Selections *Herbert*

The Streets of New York — Every Day Is Ladies Day with Me —

Moonbeams — Because You're You — Toyland — March of the Toys —

Kiss Me Again — Romany Life

Desafinado, Bossa Nova *Jobim-Mason*

*Look Sharp — Be Sharp *Merrick-Bennett*

† Score and parts loaned by Edwin A. Fleisher, Philadelphia

*Among those present: Eire Society; Guild of St. Barnabas
for Nurses; Simmons College, Class of 1963*

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WCRB-AM-FM, Boston

WPFM, Providence

The audience would greatly help by being reasonably quiet while the conductor is on the podium.

LIEBESTRAUM, No. 3 — LISZT-HERBERT

Three songs by Liszt, titled "Dreams of Love," were rewritten by him as piano solos. This excellent orchestration by Victor Herbert is a reminder that the Irish-born master of American musical comedy started as a serious composer.

"BOLERO" — MAURICE RAVEL (1875-1937)

First as a ballet to a choreograph of Fokine, presented in 1928 by Ida Rubinstein, noted Parisian dancer, and oftenest afterward as a virtuoso orchestral piece, this last orchestral score of Ravel except for his two piano concertos brought him far wider fame, and richer financial return, than any of his preceding and artistically superior works.

PIANO CONCERTO No. 1 — TCHAIKOVSKY (1840-1893)

To Boston went the honor of the world's first performance of the concerto. With von Bülow as soloist, and a small orchestra assembled and conducted by Benjamin J. Lang, it was introduced October 25, 1875, in Music Hall. (Its first performance in Russia or elsewhere in Europe did not take place until the following month, in St. Petersburg.)

"Think of the healthy appetites these Americans must have: each time Bülow was obliged to repeat the whole Finale!" Tchaikovsky wrote to Rimsky-Korsakov. "Nothing like this happens in our country!"

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Forty-first Program

Boston Globe March *Thayer*

Overture to "The Barber of Seville" *Rossini*

Dance of the Blessed Spirits,
from "Orpheus and Eurydice" *Gluck*

Solo Flute: JAMES PAPPOUTSAKIS

* Marche Slave *Tchaikovsky*

Violin Concerto No. 1, in F-sharp minor, Op. 14 *Wieniawski*

I. Allegro moderato

II. Preghiera: Larghetto

III. Rondo: Allegro giocoso

Soloist: JOSEPH SILVERSTEIN

Jupiter, the Bringer of Jollity, from "The Planets" *Holst*

* Selection from "West Side Story" *Bernstein*

I Feel Pretty — Maria — Something's Coming — Tonight —
One Hand, One Heart — Cool — A-mer-i-ca

What Kind of Fool Am I? from
"Stop the World — I Want to Get Off" *Bricusse*

* La Sorella, March *Borel-Clerc*

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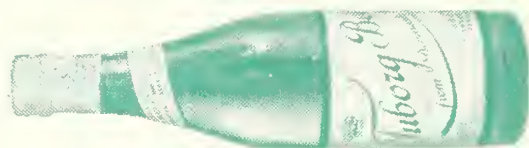
ARTHUR MacKENZIE

Young in years, he is a concert veteran — appearing fifteen times at the Pops, also elsewhere in the United States, and abroad.

OVERTURE TO "WILLIAM TELL" — ROSSINI (1792–1868)

Once a major item in the operatic repertory, "Tell" has long been a masterpiece more written about than performed. However, there was a brilliantly successful revival of it in Switzerland not many years ago. The libretto, which had been a notorious handicap, was rewritten. The original Swiss scenes and struggles of Swiss patriots against a foreign tyrant all became Sicilian. With the new libretto, Rossini's music is said to have reached unexpected heights of consistent power.

Wagner, as conductor of the Riga Opera (1837–39), said that after a performance of "William Tell" he could not get the tunes out of his head for days.



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LEO LITWIN

His Pops debut was in "Rhapsody in Blue." Since then, he has been a favorite Pops and Esplanade soloist in this, in Weber's "Concertstück," Addinsell's "Warsaw Concerto," Bath's "Cornish Rhapsody."

"GAYNE" — ARAM KHACHATURIAN (1903-)

Like a ballet by Shostakovitch, this one by his contemporary of Armenian descent has to do with life on a collectivist farm.

On performance of the ballet suite by the Kansas City Philharmonic Orchestra, Robert Adams of the University of Kansas City, wrote: "The Ballet was completed in 1943. The entire work, which plays a full evening, depicts the happy and prosperous life of the Caucasus just before the present war. Gayane is a young girl of the people. The closing scene strikes a patriotic note with the coming of the war; the stage is filled with volunteer soldiers marching to the defense of their country. Musically the entire ballet is based upon Armenian folk melodies."

INTRODUCTION TO ACT III, "LOHENGRIN" — WAGNER.

Liszt conducted at Weimar the first performance of the opera, in 1850. At that time, Wagner was in Paris as a political refugee, following his involvement with a revolutionary group in Germany. Ten years later, Wagner wrote to Berlioz of his dislike at being perhaps the only German who had not heard it. His first hearing came the following year.

The music is filled with the joy of the wedding of Lohengrin and Elsa in the preceding act, and sets the mood of the first scene of Act III, which shows the bride and groom being conducted to their chamber in the castle of Elsa's brother, the Duke of Brabant.

"THE PLANETS" — GUSTAV HOLST (1874-1934).

Back in 1916, the highly original English composer, Holst, completed a musical venture into interplanetary space, which in concert circles aroused almost as much excitement as the recent artificial moon experiments. Holst's inspiration took the form of a symphonic suite in which he sought to interpret the astrological attributes of seven planets.



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Adapted from Sir A. P. Herbert

VIOLIN CONCERTO NO. 1 — WIENIAWSKI (1835-1880)

Notoriously difficult to play, this work is one of the two concertos composed by Henri Wieniawski, the fiery Polish virtuoso — one of the greatest of all violinists.

George Bernard Shaw, as a music critic, commented on him: "I am always inclined to believe in a violinist who can play Wieniawski.

"Beethoven and Mendelssohn were great composers of music for the violin; but Wieniawski was a great composer of violin music. There is all the difference in the world between the two."

JOSEPH SILVERSTEIN

A member of the Boston Symphony Orchestra since 1955, and now Concertmaster, he previously had served with the Philadelphia Orchestra, and had played at the first desk in the orchestras of Denver and Houston. Three years ago he was the only North American violinist to survive the finals in the International Contest in Brussels. He won the 1960 Walter W. Naumburg Foundation Award.

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"THE SCATTERIN," SUITE FOR ORCHESTRA – POTTER

By commission of Radio Eireann, the Suite was drawn from ballet interludes in a play about the continuing emigration of Ireland's young people. The music has been expanded at the request of John Cavanagh especially for the Pops. Irish tunes are used in varied moods.

The composer, Archibald J. Potter, is professor of composition and orchestration at the Royal Academy of Music in Dublin.

IRISH SUITE – LEROY ANDERSON.

Commissioned by The Eire Society of Boston.

The tunes are drawn from the "Irish Melodies" of Tom Moore, who got them from the Bunting collections.

VICTOR HERBERT, CELLIST-COMPOSER

(b. Dublin, Ireland, 1859; d. New York City, 1924)

GRANDSON of Samuel Lover, author and sometimes song composer, he was brought to Germany at the age of 7 to take up a musical education, at the Humanistisches Gymnasium at Stuttgart.

After private instruction at Baden-Baden, he developed rapidly into a fine 'cellist, toured Europe as soloist, became first 'cello of the Strauss orchestra in Vienna (under Eduard Strauss), then the Court Orchestra in Stuttgart, where he began to study composition privately, and brought out some songs and a concerto for his instrument and orchestra.

He married a German opera soprano, Therese Foerster. When she was engaged to appear at the Metropolitan Opera in New York, she obtained for her husband the post of first 'cello with that company, in 1886, when he was 27. He held a similar position later with the orchestras of Anton Seidl and Theodore Thomas, and was assistant-conductor of the former.

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MARTIN HOHERMAN

Previously heard in solo appearance with the Pops, he now is principal cellist. A member of the Boston Symphony Orchestra since 1953, he had played in the Warsaw Philharmonic and Radio Orchestras until 1939, then served in the British Army during World War II.

THE BOSTON GLOBE, MARCH — THAYER-LANGENDOEN.

Sousa's march, "The Washington Post," Strauss's waltzes, "Morning Papers," and Offenbach's waltzes, "Evening Papers" no longer have a monopoly on journalistically inspired music.

Lucien Thayer for many years has been assistant managing editor of the *Boston Globe*, and composer of waltzes and marches. His new march, named for his newspaper, originated as a piano piece. The orchestration was made by Jacobus Langendoen, principal 'cellist of the Pops, who is also an accomplished composer of orchestral works.

DANCE OF THE BLESSED SPIRITS — GLUCK (1714-1787)

This performance honors the four-day salute by Boston, "The Athens of America," to her ancient sister-city. The old Greek story of the everlasting love of Orpheus and Eurydice inspired Gluck's noble opera, from which this loveliest of flute melodies is drawn. Of Greek descent is the soloist, James Pappoutsakis, first flute of the Pops.

"WEST SIDE STORY" — BERNSTEIN (b. Lawrence, Mass., 1918)

In this metamorphosis of the Romeo and Juliet story, a second generation American boy falls in love with a first generation Puerto Rican girl. Each is linked with a rival 'teen age gang, whose bickerings supply the strife which rages in the original story between Romeo's clan, the Montagues, and Juliet's, the Capulets. There is a "Ball Room" scene in a gymnasium.

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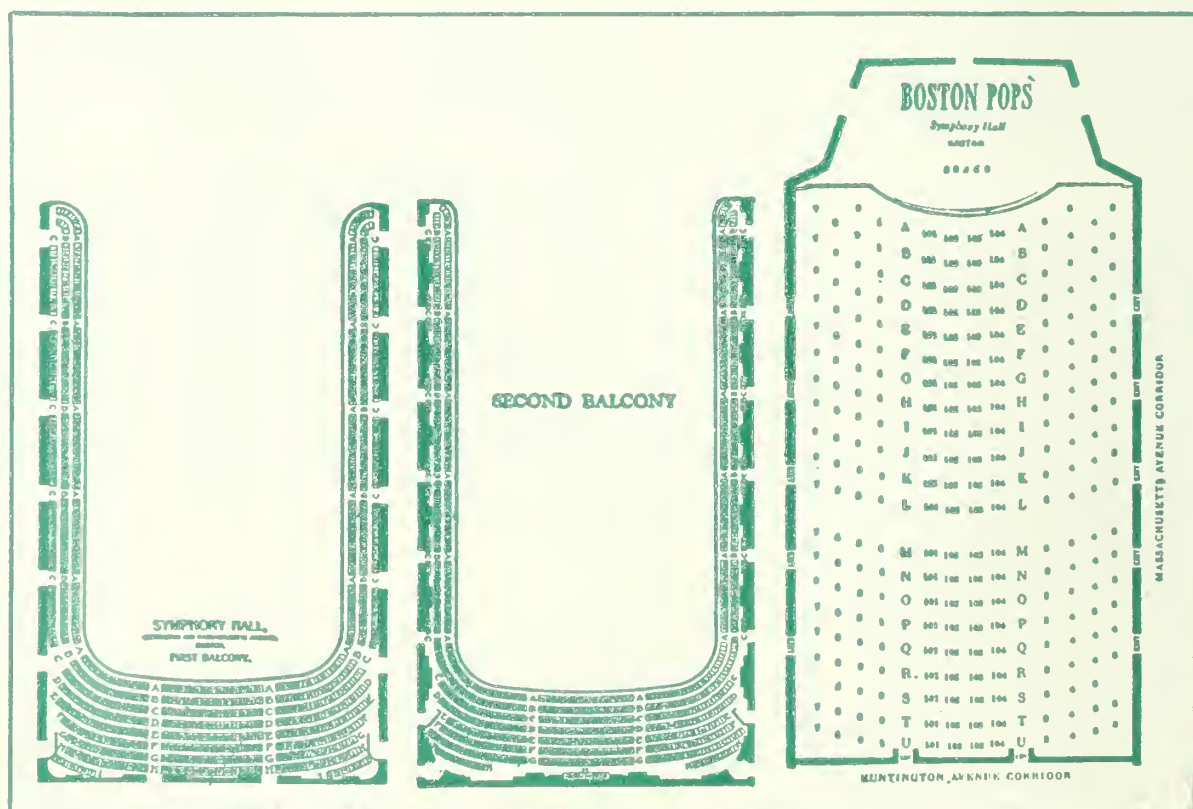
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MARCHE SLAVE (Slavic – not Slave – March) – TCHAIKOVSKY.

Written in 1876 (four years before the Overture, 1812), this march was first played at a concert for the benefit of Serbs wounded in the war between Serbia and Turkey. The sombre theme which gives the special mood and Oriental orchestral color to the march was based by the composer on the Serb folk-song, “Come, My Dearest, Why So Sad This Morning?” The second principal theme is, of course, Alexis Lvov’s hymn, “God Preserve the Czar,” composed at the command of Nicholas I, in 1833, and ordered by him to be adopted by the Army.



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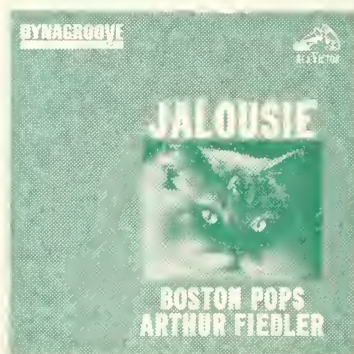
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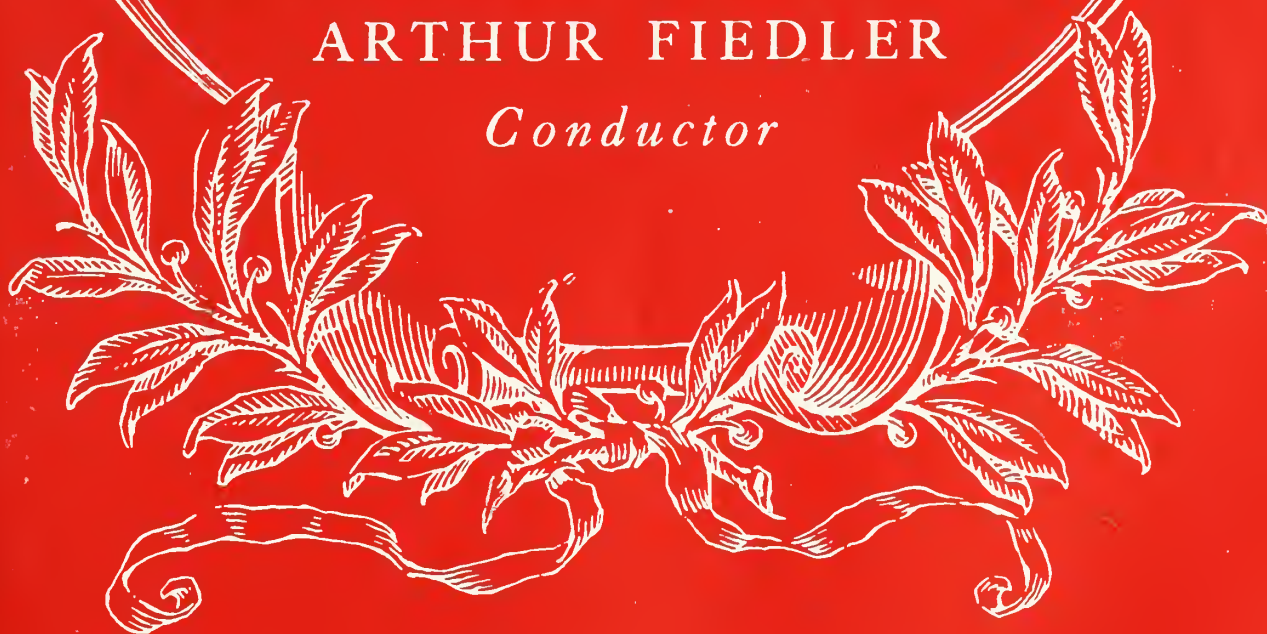
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- 2 - MOZART — July 12:** March, K. 249; Symphony in C, K. 338; Haffner Serenade. **July 13:** Overture to Seraglio; Exsultate, jubilate (CARLYLE); Symphony in G minor, K. 183; German Dances, K. 605; Rondo, K. 382 (BAR-ILLAN); Rondo, K. 505 (CARLYLE, BAR-ILLAN). **July 14:** Divertimento, K. 113; Symphony in A major, K. 134; Cantata, K. 623, with soloists; Adagio, K. 261 (SILVERSTEIN); Aria from Il Re Pastore (SCOVOTTI); The Impresario, with soloists.
- 3 July 19 (MUNCH):** BACH, Brandenburg Concertos 1, 4, 3, 5 (FOSS). **July 20 (MUNCH):** BACH, Brandenburg Concertos 6 and 2; Suites 2 (DWYER), and 3. **July 21:** HAYDN, Symphony No. 52; Cantata, Arianna a Naxos (GENOVESE); Mass in Time of War, with Chorus and Soloists.
- 4 - July 26:** BEETHOVEN, Overture to Leonore, No. 3; BRAHMS, Symphony No. 3; BARTÓK, Concerto for Orchestra. **July 27:** BRITTEN, War Requiem, with Chorus and Soloists (First performance in America). **July 28 (MUNCH):** BERLIOZ, Excerpts from Romeo and Juliet; PROKOFIEV, Piano Concerto No. 2 (HENRIOT-SCHWEITZER); SAINT-SAËNS, Organ Symphony.
- 5 - August 2:** SCHUBERT, Overture to Rosamunde; PROKOFIEV, Piano Concerto No. 1 (FRAGER); MAHLER, Symphony No. 1. **August 3 (MUNCH):** FRANCK, Symphony; DEBUSSY, La Mer; RAVEL, Daphnis et Chloé Suite No. 2. **August 4 (MONTEUX):** BEETHOVEN, Overture to King Stephen and Symphony No. 6; RESPIGHI, Fountains of Rome; HINDEMITH, Nobilissima Visione.
- 6 - August 9 (ORMANDY):** HANDEL/HARTY, Fireworks Suite; TCHAIKOVSKY, Symphony No. 7; DEBUSSY, L'Après-midi d'un Faune; STRAVINSKY, Firebird Suite. **August 10:** PROKOFIEV, Overture to War and Peace; BRAHMS, Double Concerto (SILVERSTEIN, MAYES); MENDELSSOHN, Overture and Incidental Music to A Midsummer Night's Dream, with Chorus, Soloists and Narrator. **August 11:** BEETHOVEN, Symphony No. 3; PROKOFIEV, Piano Concerto No. 3 (BOLET); KODALY, Suite from Háry János.
- 7 - August 16 (BURGIN):** STRAVINSKY, Le Baiser de la fée; PROKOFIEV, Piano Concerto No. 5 (HOLLANDER); SIBELIUS, Symphony No. 2. **August 17 (ORMANDY):** BRAHMS, Haydn Variations; BEETHOVEN, Symphony No. 8; PROKOFIEV, Symphony No. 5. **August 18:** PROKOFIEV, Classical Symphony; BARBER, Piano Concerto (BROWNING); SCHUBERT, Symphony in C major (Posthumous).
- 8 - August 23:** WAGNER, Prelude to Act III, Lohengrin; WAGNER, Excerpts from Parsifal; BEETHOVEN, Symphony No. 5. **August 24:** PROKOFIEV, Overture to The Duchess and Symphony No. 6; BRAHMS, Piano Concerto No. 2 (CLIBURN). **August 25:** PROKOFIEV, Alexander Nevsky (CHOOKASIAN); TCHAIKOVSKY, Symphony No. 5.

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- *Polonaise, from "Eugene Onegin" *Tchaikovsky*
"Classical" Symphony, Op. 25 *Prokofiev*
 I. Allegro
 II. Larghetto
 III. Gavotte: Non troppo allegro
 IV. Finale: Molto vivace
Pavane *Ravel*
Valse, from "The Swan Lake" Ballet *Tchaikovsky*
Concerto for Flute and Harp, in C major, K. 299 *Mozart*
 I. Allegro
 II. Andantino
 III. Rondo: Allegro
 Flute: JAMES PAPPOUTSAKIS
 Harp: OLIVIA LUETCKE
*Suite from "Gayne" *Khatchaturian*
 Dance of the Rose Maidens — Lullaby — Sabre Dance
*Dancing Through the Years *arr. Hayman*
 Cakewalk — Charleston — Tango — Square Dance — Waltz —
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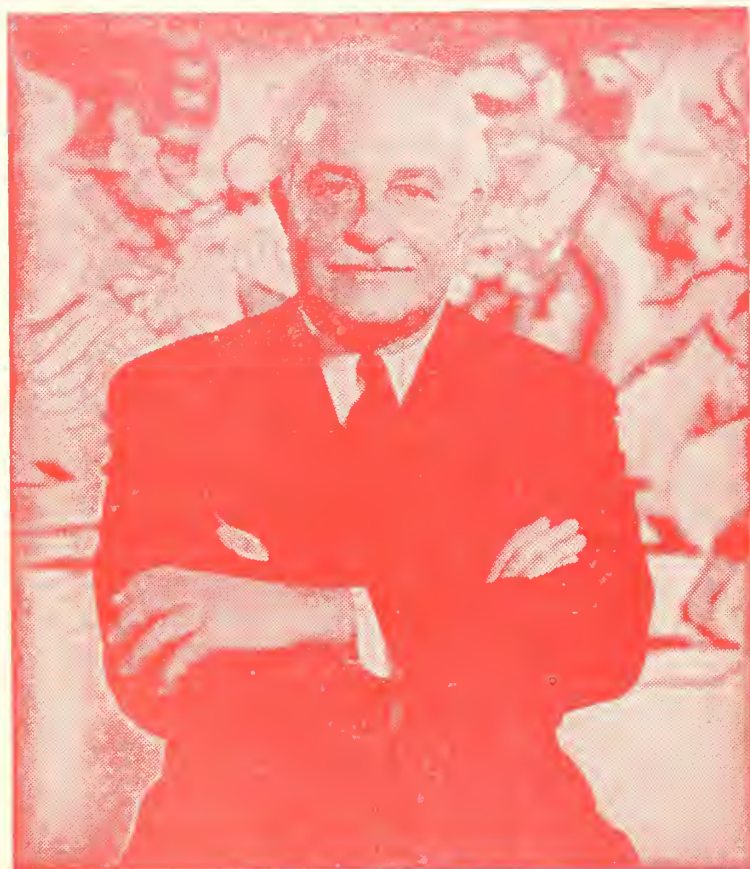
FRANCESCA DA RIMINI — TCHAIKOVSKY (1840–1893)

TCHAIKOVSKY had undergone a revulsion from the artificial personages that had been customary in opera, and yearned for realism. The dramatic possibilities of the love and the eternal punishment of Francesca and Paolo as depicted in the fifth canto of Dante's "Inferno" seized his imagination.

Francesca, daughter of Guido da Polenta, Prince of the Italian town of Rimini in the 13th century, was given in marriage by her father to Giovanni Malatesta, a respected military leader, who was nevertheless a cripple and repulsive in features. Paolo, the younger brother of Giovanni, fell in love with his sister-in-law, and was loved in return. The husband found the two embracing and in anger killed them. The next morning the two lovers were buried in one grave.

The Fantasia opens with an evocation of the horror and gloom of the Inferno, above which a theme from the brass section heralds the tender and passionate meeting of Paolo and Francesca. A beautiful melody from the French horn and harps follows, representing Francesca's love for Paolo. Again the lovers experience the torments of the Inferno, yet one can still faintly hear the love song of Francesca.

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TUESDAY EVENING, JUNE 11, at 8:30 o'clock

HARVARD CLASS OF 1938 NIGHT

JOHN GREEN, *Guest-Conductor*

Forty-third Program

Overture to "The Barber of Seville" *Rossini*

Francesca da Rimini *Tchaikovsky*

La Valse *Ravel*

Raintree County, Three Themes
for Symphony Orchestra *Green*

Out of the Night, Rhapsody for Piano and Orchestra *Stuart*

Soloist: PEGGY STUART COOLIDGE

An American in Paris *Gershwin*

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With art, with grace, with sparkling craftsmanship, Prokofieff mimics characteristics of Mozart's symphonies, and slyly adds touches of modern sophistication in instrumentation. In thirteen minutes, he does it all — although Mozart's greatest symphonies require double that time.

PAVANE — RAVEL (1875-1937)

Originally composed as a piano solo in 1899, this work was re-written by Ravel in 1912. A classicist at heart, Ravel frequently selected older musical forms for his compositions. The pavane, derived from the word *pavo*, meaning peacock, was an early sixteenth century Spanish Court dance of probable Italian origin. To the slow, solemn music, the dancers postured to suggest the proud attitudes of the peacock.

CONCERTO FOR FLUTE AND HARP — MOZART (1756-1791)

The high hopes for advancement which brought young Mozart to Paris remained so far from fulfillment that, genius though he was, he was forced to sustain himself by accepting any humble task. He taught composition — or tried to — to the daughter of the Duc de Guines. Since the father was an excellent flute player, and his child good at the harp, Mozart composed this concerto for the pair. He was then in his twenty-second year.



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WEDNESDAY EVENING, JUNE 12, at 8:30 o'clock

Forty-fourth Program

- *Introduction to Act III, "Lohengrin" Wagner
Overture to "Russlan and Ludmilla" Glinka
Waltzes, from the "Queen of Hearts" Ballet Suite Gozzaldi
*1812, Ouverture Solennelle Tchaikovsky

Concerto No. 1, in C minor,
for Two Pianos and Strings Bach
I. Allegro
II. Adagio
III. Allegro

- *The Animal's Carnival,
Grand Zöological Fantasia Saint-Saëns
Introduction and Royal March of the Lions — Cocks and
Hens — Horses of Tartary (Fleet Animals) — Tortoises —
The Elephant — Kangaroos — Aquarium — Personages with
Long Ears — The Cuckoo in the Depth of the Forest —
Aviary — Pianists — Fossils — The Swan — Finale
Soloists: REGINALD HACHEY and ROLAND NADEAU

Selection from "Kismet" Borodin
Stranger in Paradise — He's in Love — Baubles, Bangles and
Beads — Zubbediya — Sands of Time — Night of My Nights —
Bazaar of the Caravans

Desafinado, Bossa Nova Jobim-Mason

- *Up the Street, March Morse
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of '18, 45th Reunion; Northeastern University, Class of 1963;
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SEE WINE LIST ON PAGE 13

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Full, rich, moderately sweet red wine
10. ***Pastene Riesling***
A fresh, fragrant white wine, pleasantly dry
12. ***Pastene Sauterne***
A round, medium-dry wine
14. ***Pastene Chablis***
Well balanced full — rich — dry
16. ***Pastene Rhine Wine***
Light, refreshing — with a slight fruity taste
26. ***Pastene Burgundy***
A moderately dry red wine
28. ***Pastene Chianti***
Light, tawny and moderately dry wine
30. ***Pastene Pinot Noir***
A light bodied, delicate wine made from
Pinot Noir grapes in Napa Valley
32. ***Pastene Cabernet***
A deep, ruby colored wine, with full bouquet
40. ***Pastene Anniversary Cream
Sherry***
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42. ***Pastene Anniversary
Cocktail Sherry***
Delicate nut-like flavor and zestful aroma
44. ***Pastene Anniversary Tawny
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Exceptionally delicious — with fruit-like
mellowness
46. ***Pastene Anniversary Ruby
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Ruby red, full-bodied and pleasantly sweet
48. ***Pastene Pale Dry Sherry***
Dry — nutty — fine bouquet
50. ***Pastene Port***
A ruby rich wine excellent after dinner
52. ***Pastene Muscatel***
Pleasantly aromatic — rich bouquet

THURSDAY EVENING, JUNE 13, at 8:30 o'clock
ISRAEL HISTADRUT NIGHT

Forty-fifth Program

March, from "Midsummer Night's Dream"	<i>Mendelssohn</i>
Romeo and Juliet, Overture-Fantasia	<i>Tchaikovsky</i>
Ah fors è lui, from "La Traviata"	<i>Verdi</i>
(To be sung in Hebrew) Soprano: TOVA PORAT	
Suite from "Carmen"	<i>Bizet</i>
Prélude and Aragonaise — Intermezzo — The Dragoons of Alcala — The Foréadors	

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Violin Concerto No. 1, in F-sharp minor, Op. 14	<i>Wieniawski</i>
I. Allegro moderato	
II. Preghiera: Larghetto	
III. Rondo: Allegro giocoso	
Soloist: JOSEPH SILVERSTEIN	

*The Moldau, Symphonic Poem	<i>Smetana</i>
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SONGS WITH PIANO

TOVA PORAT
LEO LITWIN, Accompanist

Selection from "The Sound of Music"	<i>Rodgers</i>
The Sound of Music — How Can Love Survive — The Lonely Goatherd — My Favorite Things — Sixteen Going on Seventeen — So Long, Farewell — Do-Re-Mi — Edelweiss — An Ordinary Couple — No Way to Stop It — Maria — Climb Every Mountain	

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4	Pastene Sparkling Burgundy	6.00	3.25
5	Great Western Extra Dry	7.00	4.00
6	*Gancia Asti Spumante	7.50	
7	Great Western Sparkling Red Burgundy	7.00	4.00
8	*Gancia LaCrima Christi	8.00	
9	*Ackerman Dry Royal Brut	7.50	4.00
11	*DeLuze Sparkling Rosé (Pink) Burgundy	8.00	
32	*Cruse Sparkling Burgundy	8.75	4.75
70	Chateau Gay Champagne	5.50	3.00
71	Chateau Gay Sparkling Burgundy	5.50	3.00
13	*Bollinger Brut	12.00	6.50
15	*Lancer's Rosé (Pink Portuguese)	7.00	4.00
19	*Cliquot Yellow Label Extra Dry	12.00	
17	Champagne Cocktail for Two	2.25	

WHITE WINES

10	Pastene Riesling	2.75	
21	*DeLuze, Bordeaux Special Reserve	3.00	
65	*DeLuze, Bordeaux Carafette Blanc	1.75	
12	Pastene Sauterne	2.75	1.75
23	*DeLuze, Sauternes	4.00	2.50
14	Pastene Chablis	2.75	1.75
16	Pastene Rhine Wine	2.75	1.75
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24	*Gancia Orvieto Dry	3.00	2.00
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29	*Ackerman, Vouvray	3.50	2.00
31	*Langenbach Liebfraumilch Guilden-Krone	4.25	2.50
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39	*DeLuze Club Claret	3.25	
67	*DeLuze Carafette Rouge		1.75
28	Pastene Chianti	2.75	
41	*Beaune Burgundy, Latour	4.75	2.50
43	*M. & R. Melini Chianti (Red)	3.50	2.25
30	Pastene Pinot Noir	2.75	
32	Pastene Cabernet	2.75	
34	*Brollo Chianti	3.75	2.50
36	*Bolla Valpolicella	3.75	2.00
38	*Sichel St. Julien	4.50	
85	*Cruse Beaujolais	4.25	2.50

ROSÉ WINES

83	*Cruse Vin Rosé	3.75	2.00
35	*Tavel Chateau d'Aqueria	3.50	2.00
73	*Nectarosé	3.00	1.75
37	S. S. Pierce Grenache Rosé	2.75	

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47	Gold Coast Red Burgundy	2.50	
49	Gold Coast Red Port	2.50	
51	Gold Coast White Port	2.50	
53	Gold Coast Sherry	2.50	
55	Gold Coast Muscatel	2.50	

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40	Pastene Anniversary Cream Sherry	2.75	
42	Pastene Anniversary Cocktail Sherry	2.75	
44	Pastene Anniversary Tawny Port	2.75	
46	Pastene Anniversary Ruby Port	2.75	
48	Pastene Pale Dry Sherry	2.50	1.50
50	Pastene Port	2.50	1.50
52	Pastene Muscatel	2.50	1.50

Bottle Glass

57	*Duff Gordon Amontillado (Dry)	4.75	.75
59	*Duff Gordon Generoso (Medium Sweet)	4.25	.75
61	*Cossart Gordon Southside Madeira	4.25	.75
63	*Cockburn Ruddy Port	3.75	.75
89	*Pikina	4.75	
90	*Pikina (8.11 oz.)	2.00	

BEER AND ALE LISTED ON PAGE 17



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Pretzels	.10
Cheese Wafers	.10
Sweet Biscuits (Jacob of Dublin)	.25
Lady Fingers	.25
Assorted Italian Cookies	.25
Chocolate Multi-Layer Cake	.25

FRESH FRUIT DRINKS

POP PUNCH	.45
Lemonade	.45
Soda Lemonade	.50
POP PUNCH served in pitchers	1.75
Lemonade served in pitchers	1.75
Soda Lemonade in pitchers	2.00

HOOD'S ICE CREAM

Vanilla Coronet	.40
Chocolate Coronet	.40
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Strawberry Coronet	.40
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Pineapple Sundae	.50
Strawberry Sundae	.50
Chocolate Sundae	.50

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Mixed Nuts (without Peanuts)— 4½ oz.	.59
Extra Large Peanuts—10¼ oz.	.59
Spanish Peanuts—11 oz.	.49
Extra Fine Cashews—6¾ oz.	.79
Mixed Nuts (with Peanuts)— 6½ oz.	.69
Mixed Nuts (without Peanuts)— 6¾ oz.	.89

Wine List on Page 13

Beer and Ale on Page 17

Refreshment Service in both Balconies during the two intermissions

JAMES PAPPOUTSAKIS. Principal flute of the Pops Orchestra, he was born of Greek parents in Cairo, Egypt. At the New England Conservatory he was a pupil of Georges Laurent, who served a long term with great distinction as principal flute of the Boston Symphony Orchestra.

OLIVIA LUETCKE, principal harpist of the Pops, began her studies of the instrument at six. Later she studied with Bernard Zighera, principal harpist of the Boston Symphony Orchestra, which she joined in 1951. Previously she was principal harpist of the San Antonio, Texas Symphony.

**SUITE FROM BALLET, "GAYNE" —
KHACHATURIAN (1903—)**

These excerpts represent an entertainment on a collective farm in Sovietized Armenia, as an example of the happy side of the workers' lives. The ballet also has a love plot, with Gayane as the heroine.

OVERTURE TO "THE BARBER OF SEVILLE" — ROSSINI

Rossini borrowed an overture for "The Barber" (his sixteenth opera) from among his previous operas. This is attested by the earlier editions of the instrumental parts used at the Pops. The title on them reads, "Overture to Elizabeth, Queen of England" — his fourteenth opera. But it already had served for his eleventh, "Aureliano in Palmira," and his second, "L'Equivoco Stravagante." Such thrift — the exact reverse of Beethoven's tirelessness in supplying his one opera, "Fidelio," with four overtures!

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THE LATIN FLAVOR (Dynagroove)
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- LM-2547 *LIGHT CLASSICS
- LM-2621 *PROKOFIEV: LOVE FOR THREE ORANGES;
CHOPIN: LES SYLPHIDES
- LM-2229 *MARCHES IN HI-FI
- LM-2380 *MUSIC FROM MILLION DOLLAR MOVIES
- LM-2267 *OFFENBACH: "GAÎTÉ PARISIENNE"
KHATCHATURIAN: GAYNE SUITE
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HATE CLASSICAL MUSIC
- LM-2442 *MUSIC OF FRANZ LISZT
- LM-2486 *MUSIC BY FRANK LOESSER
- LM-2599 *OUR MAN IN BOSTON
- LM-2202 *POPS CAVIAR
- LM-2329 *POPS CHRISTMAS PARTY
- LM-2595 *POPS ROUND-UP
- LM-2637 *RODGERS: NO STRINGS
RODGERS-HAMMERSTEIN: STATE FAIR
- LM-2367 *GERSHWIN: RHAPSODY IN BLUE
AMERICAN IN PARIS
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“If,” Gounod is reported to have said, “the greatest masters, Beethoven, Haydn, Mozart were to be annihilated by some unforeseen cataclysm, it would be easy to reconstitute the whole of music with Bach.”

Rossini declared to Wagner that “If Beethoven was a prodigy among men, Bach is a miracle of God.”

S

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JOHN GREEN — In 1928 he received the A.B. in Economics at Harvard, where he also studied harmony with Edward Ballantine. Subsequently, he taught himself advanced counterpoint and orchestration. As "Johnny" Green, he has led a busy career as arranger, conductor, and composer, for films and TV. In 1953 he was guest conductor at the Pops. His songs include such hits as "Body and Soul," and "I Cover the Waterfront." Other compositions include "Fantasia for Piano and Orchestra" and "Suite for Piano." As piano soloist he has appeared with the New York Philharmonic Symphony and the BBC Orchestra.

PEGGY STUART COOLIDGE — Her talents as composer and pianist have been demonstrated on numerous occasions at the Vincent Club Shows and the Pops.

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FRIDAY EVENING, JUNE 14, at 8:30 o'clock
ROUBEN GREGORIAN Conducting

Forty-sixth Program

Prelude to "Carmen" Bizet
*Overture to "Der Freischütz" Weber
Hayr Mer (The Lord's Prayer) Traditional
Concerto for Organ, Strings, and Timpani Poulenc
Soloist: BERJ ZAMKOCHIAN

ARTHUR FIEDLER Conducting

Heroic Ballade, Symphonic Variations
for Piano and Orchestra Babajanian
Soloist: LEON GREGORIAN
(First Performance in America)
Suite from the "Swan Lake" Ballet Tchaikovsky
Allegro giusto (No. 15)
Danse Espagnole (No. 21)
Danse Napolitaine (No. 22)

ROUBEN GREGORIAN Conducting

Études d'Erivan Spendiarian
(First Performance in Boston)
Selection from "Kismet" Borodin
Stranger in Paradise — He's in Love — Baubles, Bangles and
Beads — Zubbediya — Sands of Time — Night of My Nights —
Bazaar of the Caravans
Wedding Dance Press

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The audience would greatly help by being reasonably quiet while the conductor is on the podium.

INTRODUCTION TO ACT III, "LOHENGRIN" – WAGNER.

Liszt conducted at Weimar the first performance of the opera, in 1850. At that time, Wagner was in Paris as a political refugee, following his involvement with a revolutionary group in Germany. Ten years later, Wagner wrote to Berlioz of his dislike at being perhaps the only German who had not heard it. His first hearing came the following year.

The music is filled with the joy of the wedding of Lohengrin and Elsa in the preceding act, and sets the mood of the first scene of Act III, which shows the bride and groom being conducted to their chamber in the castle of Elsa's brother, the Duke of Brabant.

"RUSSLAN AND LUDMILLA" AND GLINKA

In this opera, that incredible genius, Michael Glinka (1804–1857), produced a sense of "Russianness" which was an inspiration and model for composers of such contrasting temperaments as Tchaikovsky, Borodin, Rimsky-Korsakoff and Stravinsky.

RICHARD GOZZALDI. Of Swiss origin, he was graduated from Harvard. Although thoroughly trained for a professional career in music, having performed as a violinist in the Dallas Symphony, he views his music simply as a hobby.

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SATURDAY EVENING, JUNE 15, at 8:30 o'clock
NEW ENGLAND CONSERVATORY NIGHT

Forty-seventh Program

Toccata *Frescobaldi-Kindler*

Prelude and Love-death, from "Tristan and Isolde" *Wagner*

Depuis le jour, from "Louise" *Charpentier*

Soprano: JUNETTA JONES

*Two Movements from
"The Love for Three Oranges" *Prokofiev*
Scherzo — March

Concerto in A minor, Op. 54,
for Piano and Orchestra *Schumann*

- I. Allegro affettuoso
- II. Intermezzo: Andantino grazioso
- III. Allegro vivace

Soloist: JESÚS MARÍA SANROMÁ

*Selection from "Brigadoon" *Loewe*
Sword Dance and Reel — Down on MacConnachy Square —
The Heather on the Hill — Almost Like Being in Love —
Come to Me, Bend to Me — I'll Go Home with Bonny Jean

Desafinado, Bossa Nova *Jobim-Mason*

*Mack the Knife, from "The Three-Penny Opera" *Weill*

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ANIMALS' CARNIVAL — SAINT-SAËNS.

Among the witty touches herein: The representation of wild horses; caricatures pianists who ally themselves with speed and noise, rather than art. The tortoises crawl to the greatly retarded playing of a tune usually heard at a very rapid pace in the overture to Offenbach's "Orpheus in Hades," familiar to Pops-goers. To suggest elephants, the composer makes a ponderous use of the Dance of the Sylphs from Berlioz' "Damnation of Faust."

SOLOISTS

REGINALD HACHEY, a graduate of the New England Conservatory, is now a member of its faculty. He made his debut at Jordan Hall, and has performed in recitals all over the United States and Canada.

ROLAND NADEAU, director of music at Northeastern University, is also active on WCRB. A contributing music critic for *The Christian Science Monitor*, he has also written articles for other publications.



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VIOLIN CONCERTO NO. 1 — WIENIAWSKI (1835-1880)

Notoriously difficult to play, this work is one of the two concertos composed by Henri Wieniawski, the fiery Polish virtuoso — one of the greatest of all violinists.

George Bernard Shaw, as a music critic, commented on him: "I am always inclined to believe in a violinist who can play Wieniawski.

"Beethoven and Mendelssohn were great composers of music for the violin; but Wieniawski was a great composer of violin music. There is all the difference in the world between the two."

JOSEPH SILVERSTEIN

A member of the Boston Symphony Orchestra since 1955, and now Concertmaster, he previously had served with the Philadelphia Orchestra, and had played at the first desk in the orchestras of Denver and Houston. Three years ago he was the only North American violinist to survive the finals in the International Contest in Brussels. He won the 1960 Walter W. Naumburg Foundation Award.

LEO LITWIN

His Pops debut was in "Rhapsody in Blue." Since then, he has been a favorite Pops and Esplanade soloist in this, in Weber's "Concertstück," Addinsell's "Warsaw Concerto," Bath's "Cornish Rhapsody."

BABAJANIAN is a Soviet-Armenian composer-pianist of the younger generation, somewhat a follower of Khatchaturian.

*"There is no beautifier of complexion, or form,
or behavior, like the wish to scatter
joy and not pain around us."*

Ralph Waldo Emerson

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BERJ ZAMKOCHIAN has made various appearances in the Boston Symphony concerts, as well as the Pops, and in the annual Symphony Hall Organ Concerts. He is a Bostonian and a graduate of the New England Conservatory, where he studied with George Faxon. At present he is organist and choirmaster of St. Theresa's Church in West Roxbury.

ROUBEN GREGORIAN

This distinguished faculty member of the Boston Conservatory was co-founder of the Teheran Symphony Orchestra, its conductor in 1948-1952, concurrently director of the Teheran Conservatory, and also busy as a composer.

ALEXANDER SPENDIARIAN (or Spendiarov) (1871-1928)

Of Armenian background, he was educated in Crimea, where he studied painting and violin. Later on, as a pupil of Rimsky-Korsakov, he learned the uses of Russian Orientalism. In his compositions, this influence is combined with Armenian melodic and rhythmic elements.

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LEON GREGORIAN

Son of the well-known conductor Rouben Gregorian, Leon began studying piano at the age of five at the Teheran Conservatory. He has continued his studies at the Boston Conservatory and has performed several times at the Esplanade Concerts.

GIROLAMO FRESCOBALDI (1583–1643).

Born a century before Sebastian Bach (plus two years), Frescobaldi not only was the greatest organist of the 17th Century, but one of the most amazing examples of musical genius far in advance of its time. Bach at 29 copied out 104 pages of a volume of Frescobaldi's music, "Fiori Musicali," printed 50 years before Bach's birth.

PRELUDE AND LOVE-DEATH ("TRISTAN AND ISOLDE") – WAGNER (1813–1883).

The beginning and conclusion of Wagner's great tragedy, these two excerpts summarize the tangled emotions of the entire work. Tristan, knight of Cornwall, has been sent to Ireland as escort for the Princess Isolde, who is to be wedded to his king. Aboard the returning ship, Tristan falls in love with Isolde. Seeking to avoid disloyalty to the king, he welcomes an alleged death-potion, which really is a love-potion. Isolde also partakes of it. The two are hopelessly ensnared when they disembark for the royal wedding in Cornwall. Tristan, seeking death in a duel, is badly wounded. When Isolde rushes to nurse his hurts, he dies in her arms. The "Love-Death" expresses the intensity of her love for Tristan.

PIANO CONCERTO IN A MINOR – SCHUMANN.

Originally the composer thought only of writing a piano solo for his virtuoso bride of a year, the former Clara Wieck. A Fantasie in A minor was the result. Clara played it in that form at a rehearsal only. Four years later, Robert had orchestrated the Fantasie, added two movements, and the present concerto was brought into being, with the former piano piece as the first movement. Clara made it famous.

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THE LOVE FOR THREE ORANGES—PROKOFIEV (1891–1953)

THE fantastic qualities of this opera are matched by its history. Not only the music, but the words, were written by the composer. He drew his plot from a satirical fairy tale by the eighteenth century Italian author, Gozzi. Translated into French, the work was given its world première in Chicago by the Chicago Opera Company, December 30, 1921. Prokofiev conducted.

THE PLOT OF THE OPERA: No ordinary fruits are these oranges. Huge in size, the result of enchantment, each contains a princess, held captive by the same spell, imposed by the Sorceress. They are hidden in a desert, where they are to be sought by the hero, a Prince, as the result of incurring the Sorceress' enmity. (The Prince, suffering from melancholia, had laughed for the first time when the Sorceress accidentally turned a somersault.) After many adventures, the Prince finds the three oranges. Two of the enclosed maidens perish by the rash act of an attendant of the Prince. But the third is rescued by the Prince with timely assistance. Love at first sight results, and Prince and Princess make their escape from the evil power of the Sorceress.

JESÚS MARÍA SANROMA

He was born in 1903 in Puerto Rico of Catalanian parents. He was sent to the United States by the Puerto Rican government in 1917 and studied at the New England Conservatory of Music in Boston. Later teachers included Mme. Antoinette Szumowska, Alfred Cortot and Artur Schnabel.

He was a much admired soloist with the Boston Symphony Orchestra both in the Winter and Pops seasons for a number of years.

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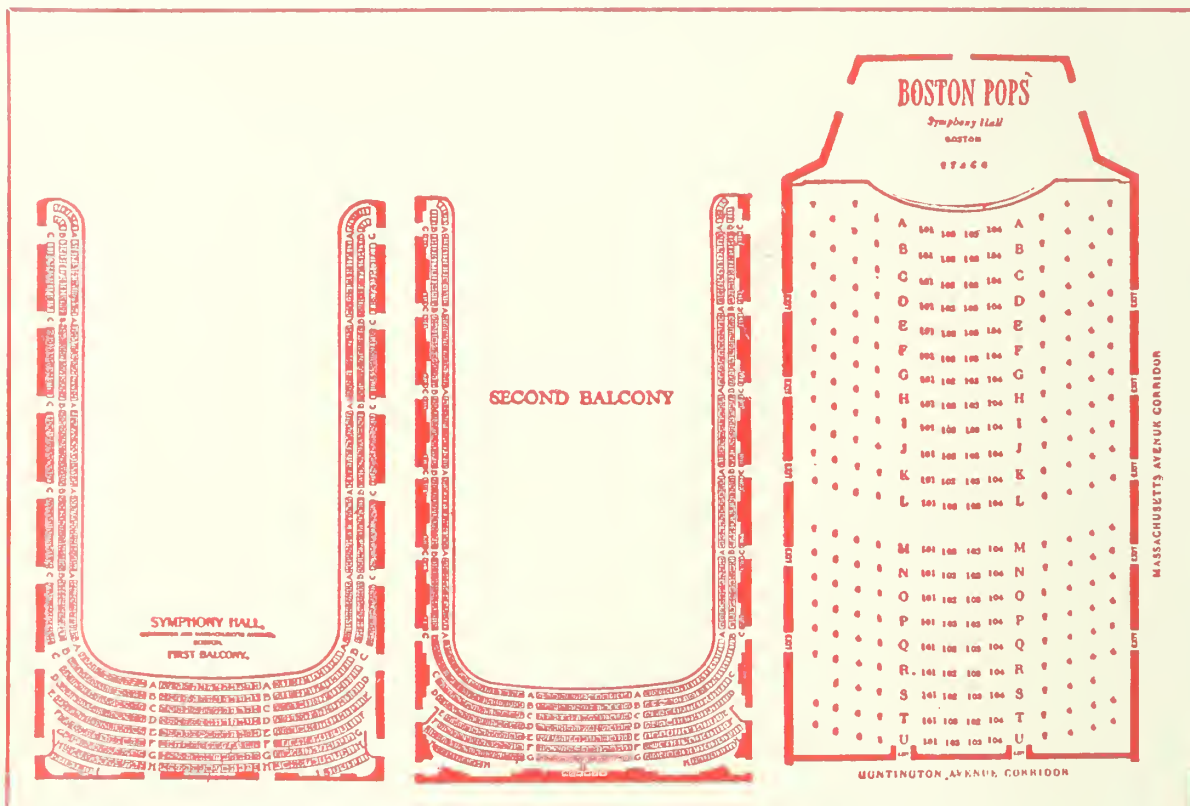
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Back in 1728, the story of this riotous opera had its birth in London, and was named “The Beggar’s Opera.” John Gay won fame as father of the libretto. Exactly two hundred years later, Gay’s text was rewritten by Bertholdt Brecht, one of Germany’s foremost authors, and with new music by his compatriot, Kurt Weill, was sung in Berlin as “The Threepenny Opera.” The work had an immense success all over Germany and many other European countries, including England, France, Holland, Denmark, Hungary, Poland, and Russia. In 1933 it turned up in New York.



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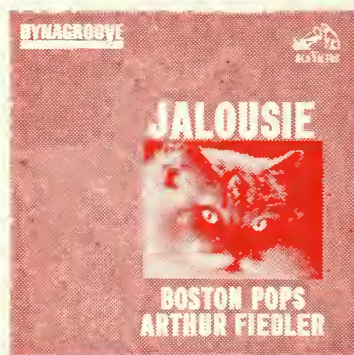
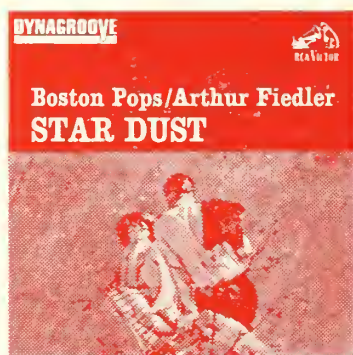
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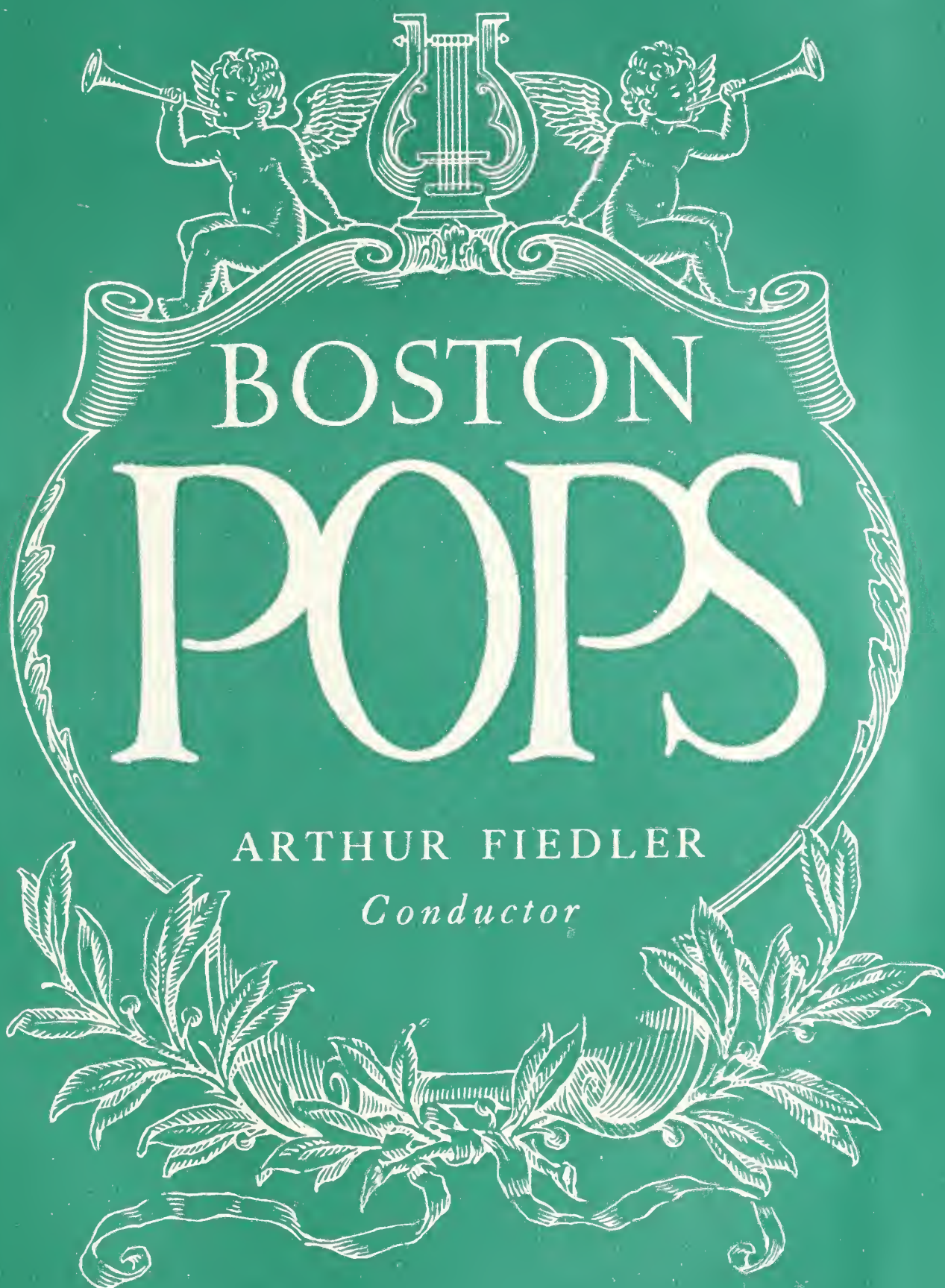
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- 1 – MOZART — July 5:** Divertimento, K. 205; Piano Concerto in E-flat, K. 271 (SERKIN); Jupiter Symphony. **July 6:** Three Marches, K. 408; Piano Concerto in F, K. 459 (SERKIN); Posthorn Serenade, K. 320. **July 7:** Symphony No. 18, K. 130; Divertimento No. 2, K. 131; Piano Concerto in B-flat, K. 595 (SERKIN).
- 2 – MOZART — July 12:** March, K. 249; Symphony in C, K. 338; Haffner Serenade. **July 13:** Overture to Seraglio; Exsultate, jubilate (CARLYLE); Symphony in G minor, K. 183; German Dances, K. 605; Rondo, K. 382 (BAR-ILLAN); Rondo, K. 505 (CARLYLE, BAR-ILLAN). **July 14:** Divertimento, K. 113; Symphony in A major, K. 134; Cantata, K. 623, with soloists; Adagio, K. 261 (SILVERSTEIN); Aria from *Il Re Pastore* (SCOVOTTI); *The Impresario*, with soloists.
- 3 – July 19 (MUNCH):** BACH, Brandenburg Concertos 1, 4, 3, 5 (FOSS). **July 20 (MUNCH):** BACH, Brandenburg Concertos 6 and 2; Suites 2 (DWYER), and 3. **July 21:** HAYDN, Symphony No. 52; Cantata, *Arianna a Naxos* (GENOVESE); Mass in Time of War, with Chorus and Soloists.
- 4 – July 26:** BEETHOVEN, Overture to *Leonore*, No. 3; BRAHMS, Symphony No. 3; BARTÓK, Concerto for Orchestra. **July 27:** BRITTEN, War Requiem, with Chorus and Soloists (First performance in America). **July 28 (MUNCH):** BERLIOZ, Excerpts from *Romeo and Juliet*; PROKOFIEV, Piano Concerto No. 2 (HENRIOT-SCHWEITZER); SAINT-SAËNS, Organ Symphony.
- 5 – August 2:** SCHUBERT, Overture to *Rosamunde*; PROKOFIEV, Piano Concerto No. 1 (FRAGER); MAHLER, Symphony No. 1. **August 3 (MUNCH):** FRANCK, Symphony; DEBUSSY, *La Mer*; RAVEL, *Daphnis et Chloé* Suite No. 2. **August 4 (MONTEUX):** BEETHOVEN, Overture to *King Stephen* and Symphony No. 6; RESPIGHI, *Fountains of Rome*; HINDEMITH, *Nobilissima Visione*.
- 6 – August 9 (ORMANDY):** HANDEL/HARTY, *Fireworks Suite*; TCHAIKOVSKY, Symphony No. 7; DEBUSSY, *L'Après-midi d'un Faune*; STRAVINSKY, *Firebird Suite*. **August 10:** PROKOFIEV, Overture to *War and Peace*; BRAHMS, Double Concerto (SILVERSTEIN, MAYES); MENDELSSOHN, Overture and Incidental Music to *A Midsummer Night's Dream*, with Chorus, Soloists and Narrator. **August 11:** BEETHOVEN, Symphony No. 3; PROKOFIEV, Piano Concerto No. 3 (BOLET); KODALY, Suite from *Háry János*.
- 7 – August 16 (BURGIN):** STRAVINSKY, *Le Baiser de la fée*; PROKOFIEV, Piano Concerto No. 5 (HOLLANDER); SIBELIUS, Symphony No. 2. **August 17 (ORMANDY):** BRAHMS, Haydn Variations; BEETHOVEN, Symphony No. 8; PROKOFIEV, Symphony No. 5. **August 18:** PROKOFIEV, Classical Symphony; BARBER, Piano Concerto (BROWNING); SCHUBERT, Symphony in C major (Posthumous).
- 8 – August 23:** WAGNER, Prelude to Act III, *Lohengrin*; WAGNER, Excerpts from *Parsifal*; BEETHOVEN, Symphony No. 5. **August 24:** PROKOFIEV, Overture to *The Duenna* and Symphony No. 6; BRAHMS, Piano Concerto No. 2 (CLIBURN). **August 25:** PROKOFIEV, *Alexander Nevsky* (CHOOKASIAN); TCHAIKOVSKY, Symphony No. 5.

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EIGHTH WEEK

MONDAY EVENING, JUNE 17, at 8:30 o'clock

HARRY ELLIS DICKSON Conducting

Forty-eighth Program

Coronation March, from "The Prophet" Meyerbeer

*Overture to "La Belle Hélène" Offenbach

O Promise Me de Koven

Cornet Solo: GEORGE O. RIGBY

Finale, Symphony No. 4 Tchaikovsky

Concerto No. 3, in D minor, Op. 30
for Piano and Orchestra Rachmaninoff

I. Allegro ma non tanto

II. Intermezzo: Adagio

III. Finale

Soloist: EUGENE INDJIC

*Selection from "West Side Story" Bernstein

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Program Notes

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MEYERBEER (1791-1864).

The opera takes its name from an actual historical character, John of Leyden, an innkeeper, who in 1535 headed a group of religious fanatics whose original purpose was to found a socialistic Kingdom of New Zion, at Muenster, in Westphalia.

In the opera, history is adapted in the following fashion. John, under the title of The Prophet, captures Muenster by force of arms, and is to be crowned in its famous Cathedral, when this impressive march is played — one of the best in all opera.

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TUESDAY EVENING, JUNE 18, at 8:30 o'clock

Forty-ninth Program

Opening Act III, from the Ballet "Swan Lake" *Tchaikovsky*

Suite from "The Water Music" *Handel-Harty*

Allegro — Air — Allegro deciso

*Clair de Lune *Debussy*

*Wine, Woman and Song, Waltzes *Strauss*

Violin Concerto No. 1, in F-sharp minor, Op. 14 *Wieniawski*

I. Allegro moderato

II. Preghiera: Larghetto

III. Rondo: Allegro giocoso

Soloist: JOSEPH SILVERSTEIN

*España, Rhapsody *Chabrier*

*Selection from "My Fair Lady" *Loewe*

Get Me to the Church on Time — Wouldn't It Be Loverly —

I've Grown Accustomed to Her Face — I Could Have Danced

All Night — On the Street Where You Live — The Rain in

Spain — With a Little Bit of Luck

Desafinado, Bossa Nova *Jobim-Mason*

*Mack the Knife, from "The Three-Penny Opera" *Weill*

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EUGENE INDJIC. At the age of twelve, and a year later, he won the N. E. Merriweather Post Auditions. His playing amazed the judges — Arthur Fiedler, the late Cyrus W. Durgin, and Harry Ellis Dickson. In this period he also distinguished himself as soloist in the Youth Concerts at Symphony Hall, and on the Esplanade, playing the First Concertos of Liszt and of Tchaikovsky. Now sixteen, he has studied for five years with the noted virtuoso, Alexander Borovsky, of Waban.

WATER MUSIC — HANDEL (1685-1759) ARRANGED BY HARTY

"Handel's finest orchestral composition," Herbert Weinstock calls this Suite in his attractive biography. Its spirit is that of a serenade — music originally composed to be heard outdoors, while King George I of England took an evening's trip on the Thames, with lords and ladies filling the Royal Barge, and accompanied by fifty barge-drawn musicians playing the Suite. Handel is believed to have added afterwards to the movements.

CLAIR DE LUNE — DEBUSSY

It is orchestrated from one of the four divisions of the "Suite Bergamesque" for piano. Debussy's biographer Leon Vallas calls the suite an important work.



LES TUILERIES

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WEDNESDAY EVENING, JUNE 19, at 8:30 o'clock

Fiftieth Program

Mazurka, from the Ballet "Swan Lake" *Tchaikovsky*

Scherzo, from "A Midsummer Night's Dream" *Mendelssohn*

Concerto in D minor, for Oboe and Violin *Bach*

Oboe: JOHN HOLMES

Violin: WILLIAM MARSHALL

*Bolero *Ravel*

Suite from "A Frenchman in New York" *Milhaud*

New York with Fog on the Hudson River — The Cloisters —
Horse and Carriage in Central Park

Concerto No. 1 in F-sharp minor, Op. 1,
for Piano and Orchestra *Rachmaninoff*

I. Vivace

II. Andante

III. Allegro vivace

Soloist: BELA SZILAGI

*Selection from "West Side Story" *Bernstein*

I Feel Pretty — Maria — Something's Coming — Tonight —
One Hand, One Heart — Cool — A-mer-i-ca

Prelude and Fugue in Jazz *Press*

*Pops Round-Up (see page 27) *arr. Hayman*

Among those present: Parker Hill Medical Center; Radcliffe Club
of Boston; Watertown Teachers' Association

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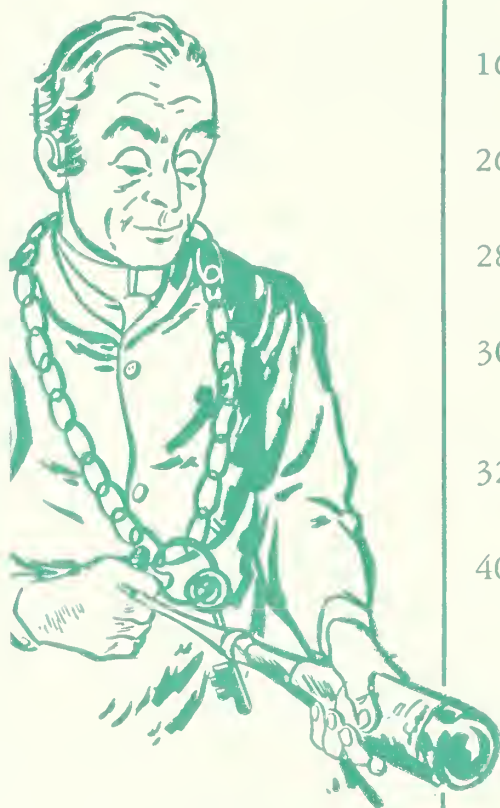
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SEE WINE LIST ON PAGE 13

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12. ***Pastene Sauterne***
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14. ***Pastene Chablis***
Well balanced full — rich — dry
16. ***Pastene Rhine Wine***
Light, refreshing — with a slight fruity taste
26. ***Pastene Burgundy***
A moderately dry red wine
28. ***Pastene Chianti***
Light, tawny and moderately dry wine
30. ***Pastene Pinot Noir***
A light bodied, delicate wine made from
Pinot Noir grapes in Napa Valley
32. ***Pastene Cabernet***
A deep, ruby colored wine, with full bouquet
40. ***Pastene Anniversary Cream
Sherry***
A rich, delightfully sweet Sherry
42. ***Pastene Anniversary
Cocktail Sherry***
Delicate nut-like flavor and zestful aroma
44. ***Pastene Anniversary Tawny
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mellowness
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48. ***Pastene Pale Dry Sherry***
Dry — nutty — fine bouquet
50. ***Pastene Port***
A ruby rich wine excellent after dinner
52. ***Pastene Muscatel***
Pleasantly aromatic — rich bouquet

THURSDAY EVENING, JUNE 20, at 8:30 o'clock

Fifty-first Program

*Rakóczy March *Berlioz*

Suite from "A Frenchman in New York" *Milhaud*
Times Square — Gardens on the Roof — Baseball in Yankee Stadium

Im Abendrot, No. 4, from "The Four Last Songs" . . *R. Strauss*
Soprano: LINDA SANFORD
(First Performance in Boston)

Grand Galop Chromatique *Liszt*

Concerto for Violin and Orchestra *Bartók*
Second and Third Movements
Soloist: FREDY OSTROVSKY

*An American in Paris *Gershwin*

*Selection from "No Strings" *Rodgers*
Love Makes the World Go — The Sweetest Sounds — Loads of
Love — Nobody Told Me — Maine — No Strings — Be My Host

Desafinado, Bossa Nova *Jobim-Mason*

*Bahn Frei Polka *Strauss*

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7	Great Western Sparkling Red Burgundy	7.00	4.00
8	*Gancia LaCrima Christi	8.00	
9	*Ackerman Dry Royal Brut	7.50	4.00
11	*DeLuze Sparkling Rosé (Pink) Burgundy	8.00	
32	*Cruse Sparkling Burgundy	8.75	4.75
70	Chateau Gay Champagne	5.50	3.00
71	Chateau Gay Sparkling Burgundy	5.50	3.00
13	*Bollinger Brut	12.00	6.50
15	*Lancer's Rosé (Pink Portuguese)	7.00	4.00
19	*Cliquot Yellow Label Extra Dry	12.00	
17	Champagne Cocktail for Two	2.25	

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12	Pastene Sauterne	2.75	1.75
23	*DeLuze, Sauternes	4.00	2.50
14	Pastene Chablis	2.75	1.75
16	Pastene Rhine Wine	2.75	1.75
18	*Sichel Liebfraumilch	4.75	2.75
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22	*Bolla Soave	3.75	2.00
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27	*Lorentz, Alsatian Riesling, Vin des Templiers	4.00	
29	*Ackerman, Vouvray	3.50	2.00
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88	*Cruse Chablis	6.00	3.25
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43	*M. & R. Melini Chianti (Red)	3.50	2.25
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34	*Brolio Chianti	3.75	2.50
36	*Bolla Valpolicella	3.75	2.00
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35	*Tavel Chateau d'Aqueria	3.50	2.00
73	*Nectarosé	3.00	1.75
37	S. S. Pierce Grenache Rosé	2.75	

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47	Gold Coast Red Burgundy	2.50	
49	Gold Coast Red Port	2.50	
51	Gold Coast White Port	2.50	
53	Gold Coast Sherry	2.50	
55	Gold Coast Muscatel	2.50	

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40	Pastene Anniversary Cream Sherry	2.75	
42	Pastene Anniversary Cocktail Sherry	2.75	
44	Pastene Anniversary Tawny Port	2.75	
46	Pastene Anniversary Ruby Port	2.75	
48	Pastene Pale Dry Sherry	2.50	1.50
50	Pastene Port	2.50	1.50
52	Pastene Muscatel	2.50	1.50

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57	*Duff Gordon Amontillado (Dry)	4.75	.75
59	*Duff Gordon Generoso (Medium Sweet)	4.25	.75
61	*Cossart Gordon Southside Madeira	4.25	.75
63	*Cockburn Ruddy Port	3.75	.75
89	*Pikina	4.75	
90	*Pikina (8.11 oz.)	2.00	

BEER AND ALE LISTED ON PAGE 17



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Extra Large Peanuts—10¼ oz.	.59
Spanish Peanuts—11 oz.	.49
Extra Fine Cashews—6¾ oz.	.79
Mixed Nuts (with Peanuts)— 6½ oz.	.69
Mixed Nuts (without Peanuts)— 6¾ oz.	.89

Wine List on Page 13

Beer and Ale on Page 17

Refreshment Service in both Balconies during the two intermissions

VIOLIN CONCERTO NO. 1 — WIENIAWSKI (1835-1880)

Notoriously difficult to play, this work is one of the two concertos composed by Henri Wieniawski, the fiery Polish virtuoso — one of the greatest of all violinists.

George Bernard Shaw, as a music critic, commented on him: "I am always inclined to believe in a violinist who can play Wieniawski.

"Beethoven and Mendelssohn were great composers of music for the violin; but Wieniawski was a great composer of violin music. There is all the difference in the world between the two."

JOSEPH SILVERSTEIN

A member of the Boston Symphony Orchestra since 1955, and now Concertmaster, he previously had served with the Philadelphia Orchestra, and had played at the first desk in the orchestras of Denver and Houston. Three years ago he was the only North American violinist to survive the finals in the International Contest in Brussels. He won the 1960 Walter W. Naumburg Foundation Award.

RHAPSODY, "ESPAÑA" — CHABRIER (1841-1894)

According to Gilbert Chase, in *The Music of Spain*, "It may be said of Chabrier's 'España' that it was the most thoroughly Spanish orchestral work written up to that time, inside or outside of Spain, and that within its special genre it has never been surpassed."

Chabrier, unlike his fellow-Frenchman, Bizet, really traveled in Spain to absorb the peculiarities of its music. He listened to the players and the tapping of the dancers' feet in Seville, Malaga, Cadiz, Granada, Valencia. Tirelessly he devoted himself to noting down melodies and intricate rhythmic patterns.

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Heineken's Beer (Holland)	.	.	.	.	.	.	.	.	.75
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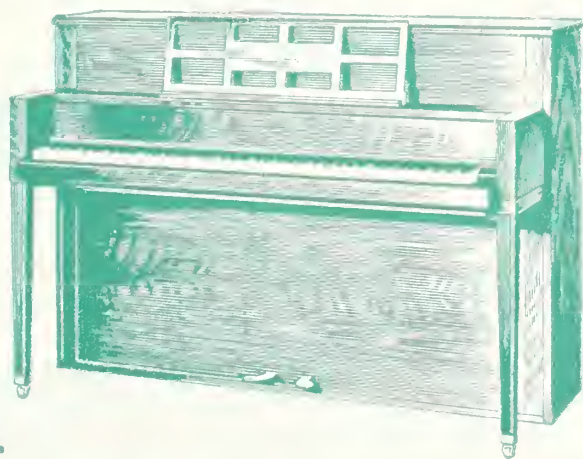
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JOHANN SEBASTIAN BACH (1685-1750).

“If,” Gounod is reported to have said, “the greatest masters, Beethoven, Haydn, Mozart were to be annihilated by some unforeseen cataclysm, it would be easy to reconstitute the whole of music with Bach.”

Rossini declared to Wagner that “If Beethoven was a prodigy among men, Bach is a miracle of God.”

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SCHERZO FROM "A MIDSUMMER NIGHT'S DREAM" —
MENDELSSOHN (1809-1847)

The Scherzo is suggestive of the scene closing Act One, in which Peter Quince calls off "the scroll of every man's name, which is thought fit, through all Athens, to play in our interlude before the duke and duchess on their wedding day at night." (One may easily imagine from the music that Puck is looking implishly through a window at the drama-ambitious yokels, and snickering to himself, "Lord, what fools these mortals be!")

JOHN HOLMES. Before joining the Boston Symphony Orchestra in 1946, he was oboist in the orchestras of Oklahoma City, Buffalo, Washington, D. C., and St. Louis.

WILLIAM MARSHALL. A native of Shreveport, La., he became a pupil of Richard Burgin at Boston University, where he received the degree of Master of Music. Before joining the Boston Symphony Orchestra in 1952, he was violinist in the Grant Park Orchestra, Chicago, and the National Symphony, Washington, D. C.

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FRIDAY EVENING, JUNE 21, at 8:30 o'clock

HARRY ELLIS DICKSON Conducting

Fifty-second Program

- *Entrance of the Guests into the Wartburg,
from "Tannhäuser" Wagner
- *Overture to "Oberon" Weber
- Air on the G-String Bach-Wilhelmj
- *Voices of Spring, Waltzes Strauss

Piano Concerto No. 3, in C major, Op. 26 Prokofiev

- I. Andante: Allegro
II. Theme and Variations
III. Allegro ma non troppo

Soloist: DONN-ALEXANDRE FEDER

-
- *Selection from "Guys and Dolls" Loesser
- I've Never Been in Love Before — Luck Be a Lady — I'll Know —
A Woman in Love — Guys and Dolls — A Bushel and a Peck —
Sit Down, You're Rockin' the Boat

- *Bugler's Holiday Anderson
- *Washington Post, March Sousa

Among those present: American-Scandinavian Forum; Boston Army Base;
Boston Intercollegiate Alumnae Association, Kappa Kappa Gamma;
Massachusetts Catholic Daughters

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The audience would greatly help by being reasonably quiet while the conductor is on the podium.

"BOLERO" — MAURICE RAVEL (1875-1937)

First as a ballet to a choreograph of Fokine, presented in 1928 by Ida Rubinstein, noted Parisian dancer, and oftenest afterward as a virtuoso orchestral piece, this last orchestral score of Ravel except for his two piano concertos brought him far wider fame, and richer financial return, than any of his preceding and artistically superior works.

MILHAUD OF THE FRENCH "SIX"

Darius Milhaud is one of the Parisian group who, composing with a certain disdain for prevailing musical concepts at the close of World War I, were dubbed "The Six." The others were: Durey, Honegger, Auric, Poulenc, Germaine Tailleferre.

PIANO CONCERTO NO. 1 — RACHMANINOFF (1873-1943)

When he was eighteen, the composer produced his First Piano Concerto. At forty-four, he revised it so drastically as to make it a new and mature, rather than youthful work.

BELA SZILAGI. A pupil of Sascha Gorodnitzki, he has distinguished himself in recital, and as piano soloist with the Symphony of the Air, and the orchestras of Detroit and Seattle. In two years of touring, he has made 60 concert appearances.

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SATURDAY EVENING, JUNE 22, at 8:30 o'clock

Fifty-third Program

- | | |
|------------------------------------|---------------|
| *Knightsbridge March | Coates |
| Overture to "Russlan and Ludmilla" | Glinka |
| Air on the G-String | Bach-Wilhelmj |
| *An American in Paris | Gershwin |

Piano Concerto No. 3, in C major, Op. 26 Prokofiev

- I. Andante: Allegro
- II. Theme and Variations
- III. Allegro ma non troppo

Soloist: DONN-ALEXANDRE FEDER

Selection from "The Sound of Music" Rodgers

The Sound of Music — How Can Love Survive — The Lonely Goatherd — My Favorite Things — Sixteen Going on Seventeen — So Long, Farewell — Do-Re-Mi — Edelweiss — An Ordinary Couple — No Way to Stop It — Maria — Climb Every Mountain

*Love Is a Many-Splendored Thing Fain

Theme from "Lawrence of Arabia" Jarre

Among those present: Boston State Hospital, Women's Auxiliary;
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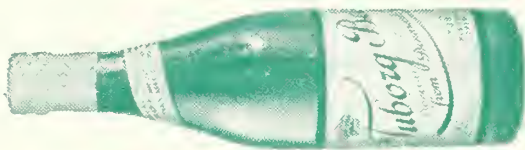
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RAKÓCZY MARCH — HECTOR BERLIOZ (1803–1869)

As Berlioz was planning a professional visit to Pesth, a Viennese concertgoer told him: "If you wish to please the Hungarians, write a piece on one of their national themes." This man provided him with "a volume of old airs." From it the composer chose for orchestration the stirring march melody named in honor of Ferenz Rakóczy, leader of the Hungarian revolt in 1703.

Having proved the effectiveness of his score with an audience, the wily composer made a few revisions and used it as the climax of the first part of his *Damnation of Faust*. To justify its interpolation, he transferred Faust from his legendary German surroundings to a Hungarian plain, where he meditates upon the awakening of Spring. Thus Faust is enabled to witness soldiers trooping to the strains of the Rakóczy March



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VIOLIN CONCERTO — BARTÓK (1881–1945)

The music of the late distinguished Hungarian composer and pianist is influenced both by the folk music of Eastern Europe and by the modern idioms of polytonality and atonality, but not by the 12-tone system. In 1940, Béla Bartók settled in the United States for the remaining five years of his life.

FREDY OSTROVSKY

A Boston Symphony Orchestra violinist since 1952, he was born in Bulgaria, at 16 was graduated with highest honors from the State Academy of Music in Vienna, and for two years continued his studies in England with the noted Carl Flesch. In Europe and this country, he has given many concerts.

IM ABENDROT (AT DUSK) — RICHARD STRAUSS (1864–1949)

This is the final composition of the “Four Last Songs.” Written in 1948, the year before the composer’s death, it was one of the concluding creations of Strauss in any form. This first Boston performance from the little album offers an interesting study in comparison with the song masterpieces which Strauss produced in the 1880’s and 1890’s.

LINDA SANFORD. The versatility of this soprano has won her solo engagements in works of such varied style as Scarlatti’s *Te Deum*, Mozart’s *Coronation Mass*, Verdi’s *Requiem*, Honegger’s *King David*, and Stravinsky’s *Les Noces*. At Tanglewood in 1962, she made three appearances in contemporary chamber music programs, singing works of Stravinsky. She is active otherwise as a member of the Press Department of the Boston Symphony Orchestra.

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ENTRANCE OF THE GUESTS ("TANNHÄUSER") — RICHARD WAGNER (1813–1883)

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AIR ON THE G STRING — BACH—WILHELMJ.

The melody was taken from J. S. Bach's D major Suite No. 3. It was transposed by the eminent violinist, Wilhelmj, to be played entirely on the silver-wound G string, lowest pitched string of the violin, with the purpose of enhancing the sonority of the tune.

THIRD PIANO CONCERTO — PROKOFIEV (1891–1953)

Brilliance and gaiety mark this concerto, which according to the European critic, Alan Frank, contains the best music and the best piano part of Prokofiev's five piano concerti. Much of its popularity derives from the strong theme of the second movement.

Its date is 1917, and it is interesting to note that of established Pops favorites, the "Classical Symphony," was also composed in this youthful period.

GUYS AND DOLLS — LOESSER (b. New York, 1910).

A collection of short stories by Damon Runyon, under the same title as above, supplied composer Frank Loesser with the basic material for the story of his musical. Runyon's characters may be associated with New York's underworld, but they are full of color. Their ways, if not exactly straight, exert a fascination similar to that generated by the rogues in "The Threepenny Opera." The attractive lyrics were written by the composer

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In this opera, that incredible genius, Michael Glinka (1804-1857), brought to bear a perfect fusion of the melodic gift he had enhanced by studying opera and singing in Italy, and the feeling for instrumentation which he had developed by playing in and conducting his uncle's private orchestra. He also heard and studied music of Berlioz in Paris. The upshot was that this second opera of Glinka's produced a sense of "Russianness" which was an inspiration and model for composers of such contrasting temperaments as Tchaikovsky, Borodin, Rimsky-Korsakoff and Stravinsky.

Not only in Stravinsky's "Firebird," but the more daring and original "Rite of Spring," scholars have traced certain effects back to "Russlan."

THE PLOT OF THE OPERA: Ludmilla is a Russian princess. In the midst of a reception given to her suitors by her father, she is caused to vanish by enchantment. Her father promises her hand to the suitor who shall find and restore her. Russlan, whom she loves, ardently undertakes the mission. Befriended by a wizard, who gives him a magic sword, Russlan fights his way through to her place of captivity. He cannot rouse her from an enchanted slumber, but returns her to her father's palace. There she awakens when Russlan slips a magic ring upon her finger. Her father keeps his promise, and the opera ends in joyous celebration.

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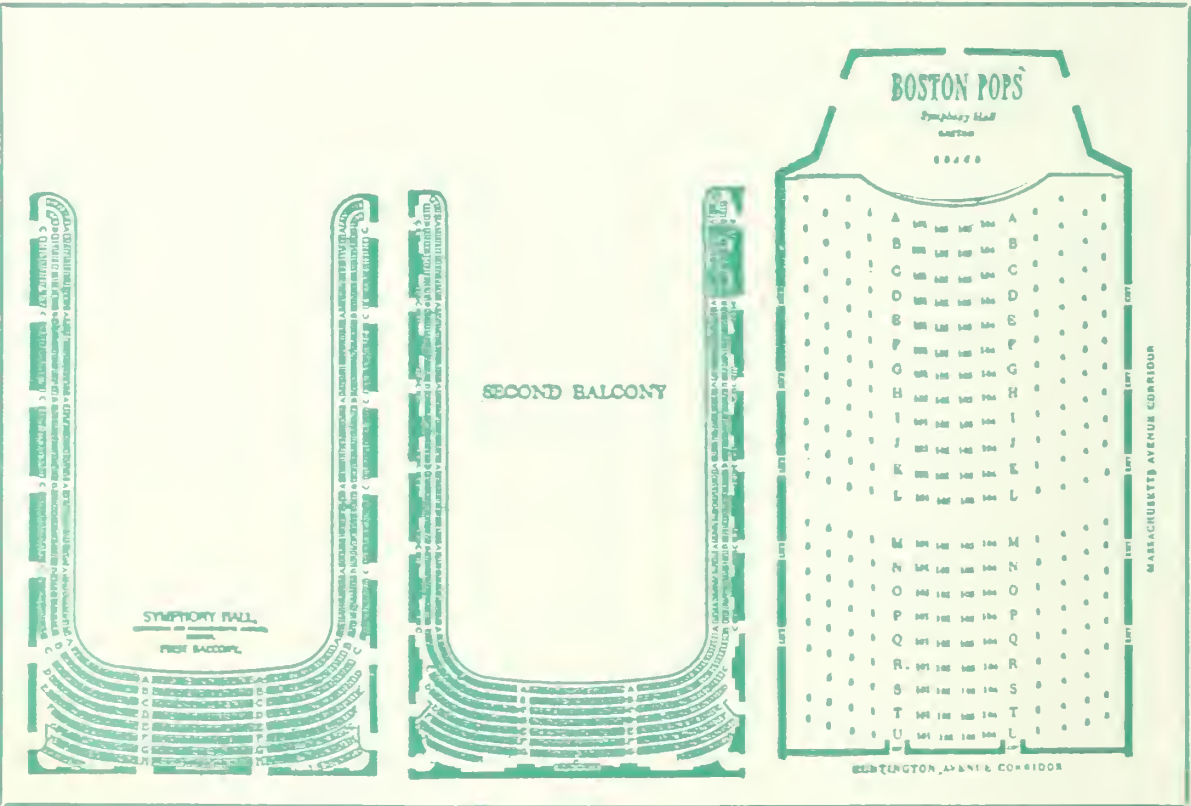
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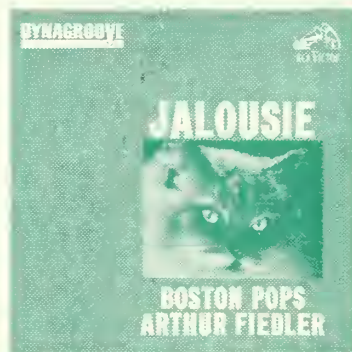
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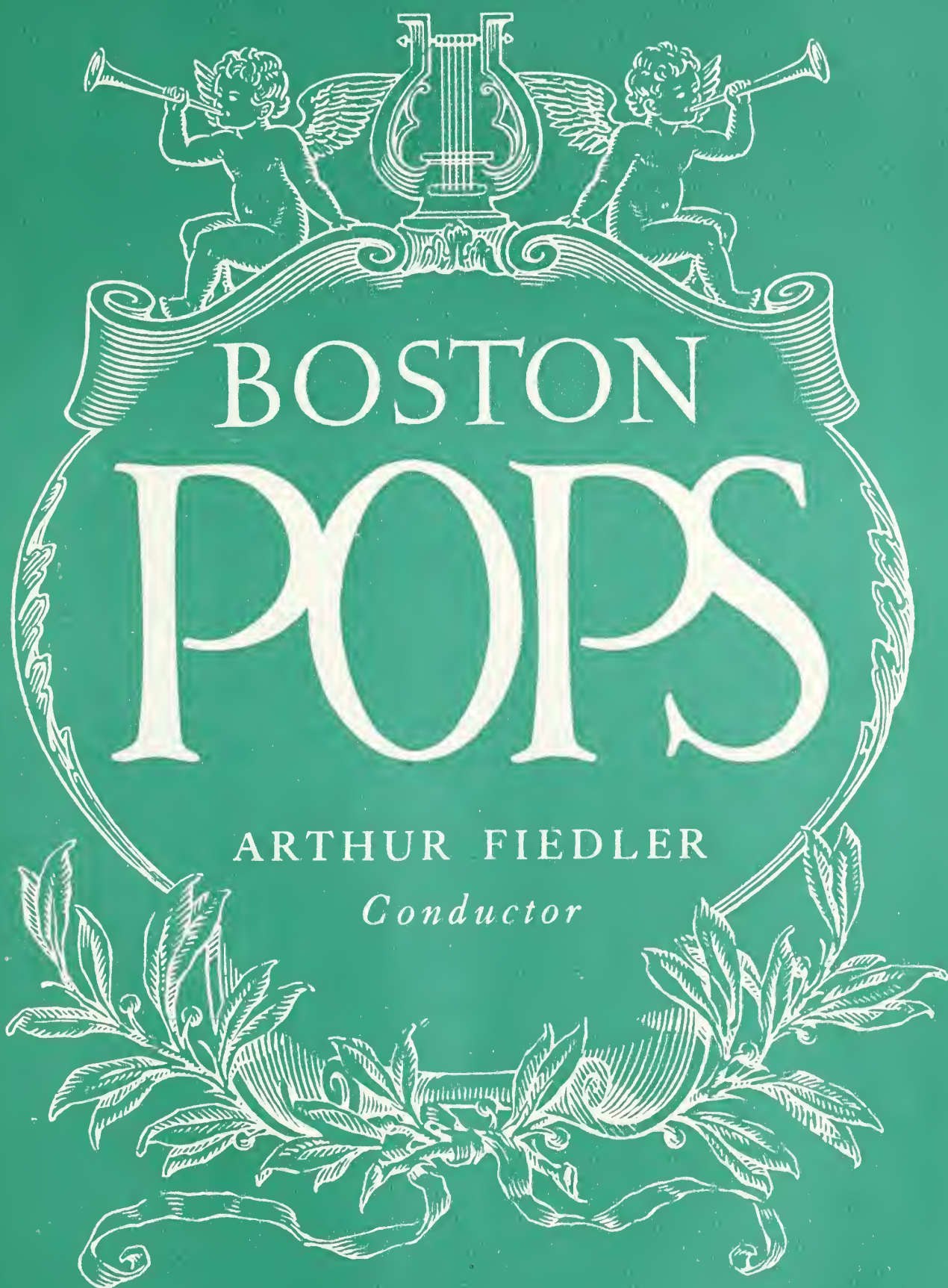
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- 2 - MOZART — July 12:** March, K. 249; Symphony in C, K. 338; Haffner Serenade. **July 13:** Overture to Seraglio; Exsultate, jubilate (CARLYLE); Symphony in G minor, K. 183; German Dances, K. 605; Rondo, K. 382 (BAR-ILLAN); Rondo, K. 505 (CARLYLE, BAR-ILLAN). **July 14:** Divertimento, K. 113; Symphony in A major, K. 134; Cantata, K. 623, with soloists; Adagio, K. 261 (SILVERSTEIN); Aria from *Il Re Pastore* (SCOVOTTI); The Requiem, with soloists.
- 3 - July 19 (MUNCH):** BACH, Brandenburg Concertos 1, 4, 3, 5 (FOSS). **July 20 (MUNCH):** BACH, Brandenburg Concertos 6 and 2; Suites 2 (DWYER), and 3. **July 21:** HAYDN, Symphony No. 52; Cantata, Arianna a Naxos (GENOVESE); Mass in Time of War, with Chorus and Soloists.
- 4 - July 26:** BEETHOVEN, Overture to Leonore, No. 3; BRAHMS, Symphony No. 3; BARTÓK, Concerto for Orchestra. **July 27:** BRITTEN, War Requiem, with Chorus and Soloists (First performance in America). **July 28 (MUNCH):** BERLIOZ, Excerpts from *Romeo and Juliet*; PROKOFIEV, Piano Concerto No. 2 (HENRIOT-SCHWEITZER); SAINT-SAËNS, Organ Symphony.
- 5 - August 2:** SCHUBERT, Overture to Rosamunde; PROKOFIEV, Piano Concerto No. 1 (FRAGER); MAHLER, Symphony No. 1. **August 3 (MUNCH):** FRANCK, Symphony; DEBUSSY, *La Mer*; RAVEL, *Daphnis et Chloé* Suite No. 2. **August 4 (MONTEUX):** BEETHOVEN, Overture to King Stephen and Symphony No. 6; RESPIGHI, *Fountains of Rome*; HINDEMITH, *Nobilissima Visione*.
- 6 - August 9 (ORMANDY):** HANDEL/HARTY, *Fireworks Suite*; TCHAIKOVSKY, Symphony No. 7; DEBUSSY, *L'Après-midi d'un Faune*; STRAVINSKY, *Firebird Suite*. **August 10:** PROKOFIEV, Overture to War and Peace; BRAHMS, Double Concerto (SILVERSTEIN, MAYES); MENDELSSOHN, Overture and Incidental Music to *A Midsummer Night's Dream*, with Chorus, Soloists and Narrator. **August 11:** BEETHOVEN, Symphony No. 3; PROKOFIEV, Piano Concerto No. 3 (BOLET); KODALY, Suite from *Háry János*.
- 7 - August 16 (BURGIN):** STRAVINSKY, *Le Baiser de la fée*; PROKOFIEV, Piano Concerto No. 5 (HOLLANDER); SIBELIUS, Symphony No. 2. **August 17 (ORMANDY):** BRAHMS, Haydn Variations; BEETHOVEN, Symphony No. 8; PROKOFIEV, Symphony No. 5. **August 18:** PROKOFIEV, Classical Symphony; BARBER, Piano Concerto (BROWNING); SCHUBERT, Symphony in C major (Posthumous).
- 8 - August 23:** WAGNER, Prelude to Act III, *Lohengrin*; WAGNER, Excerpts from *Parsifal*; BEETHOVEN, Symphony No. 5. **August 24:** PROKOFIEV, Overture to *The Duenna* and Symphony No. 6; BRAHMS, Piano Concerto No. 2 (CLIBURN). **August 25:** PROKOFIEV, *Alexander Nevsky* (CHOOKASIAN); TCHAIKOVSKY, Symphony No. 5.

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MONDAY EVENING, JUNE 24, at 8:30 o'clock

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*Wedding March, from "Le Coq d'Or" *Rimsky-Korsakoff*

Overture to "Euryanthe" *Weber*

Prelude to "The Deluge" *Saint-Saëns*

Solo Violin: ALFRED KRIPS

Suite from "Carmen" *Bizet*

March of the Smugglers — Toréador Song — Gypsy Dance

Rhapsody on a Theme of Paganini,
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Soloist: RONALD HODGES

*Capriccio Italien *Tchaikovsky*

*Selection from "South Pacific" *Rodgers*

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Program Notes

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OVERTURE TO "EURYANTHE" — WEBER (1786–1826)

This is the story of the opera:

Adolar, a French knight, proclaims at the court of King Louis his confidence that his betrothed, Euryanthe, is an absolute paragon of fidelity to him. Lysiart, an unprincipled rival, boasts that he will controvert this claim. Euryanthe has innocently made a confidante of the lady Eglantine, who herself is in love with Adolar. To this unsuitable confidante, Euryanthe reveals a secret previously shared with Adolar alone — that her sister has died by self-destruction. Eglantine steals the ring of the sister from her tomb, and maliciously gives it to Lysiart. On seeing the ring, Adolar falsely believes that Euryanthe has turned her affections toward Lysiart. This suspicion is so strong that Adolar attempts to kill Euryanthe by abandoning her in a desert. There she is rescued by King Louis. Meanwhile, Lysiart prepares to marry Eglantine. When the king pretends that Euryanthe is dead, Eglantine declares her own love for Adolar. She is promptly stabbed by Lysiart. Then Euryanthe appears, Adolar and she overlook the past unpleasantness, and Lysiart is led off to punishment.

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Fifty-fifth Program

French Military March *Saint-Saëns*

Suite from "The Water Music" *Handel-Harty*

Allegro — Air — Allegro deciso

*Largo, from "Xerxes" *Handel*

Solo Violin: ALFRED KRIPS

Scherzo, from Symphony No. 6, "Pathétique" *Tchaikovsky*

Suite from "A Frenchman in New York" *Milhaud*

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(*World Première*)

*Prelude to "Die Meistersinger" *Wagner*

*Selection from "West Side Story" *Bernstein*

I Feel Pretty — Maria—Something's Coming — Tonight —
One Hand, One Heart — Cool — A-mer-i-ca

*La Virgen de la Macarena (The Brave Bulls) *Monterde*

Solo Trumpet: ARMANDO GHITALLA

*Farandole, from "L'Arlésienne," Suite No. 2 *Bizet*

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RIMSKY-KORSAKOFF (1844-1908).

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LE DELUGE — SAINT-SAENS (1835-1921).

Called a "Biblical poem" by the composer, the work is of cantata design.

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ALFRED KRIPS

Concert-master of the Pops, he studied violin under Willy Hess, a noted concert-master of the Boston Symphony Orchestra.

Prior to joining the Orchestra here in 1934, Mr. Krips played in Europe under Walter, Furtwängler, Richard Strauss, and Klemperer. He also toured Europe as soloist in a series of chamber music concerts.



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WEDNESDAY EVENING, JUNE 26, at 8:30 o'clock

Fifty-sixth Program

- *Parade of the Charioteers, from "Ben Hur" Rozsa
*An American in Paris Gershwin
*Theme from "Exodus" Gold
Theme from "Lawrence of Arabia" Jarre

Violin Concerto in D major, K. 218 Mozart

- I. Allegro
II. Andante cantabile
III. Rondeau — Andante grazioso

Soloist: GEORGE ZAZOFSKY

- *Two Movements from "Le Cid" Massenet
Aubade — Navarraise

-
- *Selection from "West Side Story" Bernstein
I Feel Pretty — Maria—Something's Coming — Tonight —
One Hand, One Heart — Cool — A-mer-i-ca

Moon River, from "Breakfast at Tiffany's" Mancini

- *76 Trombones, from "The Music Man" Willson

Among those present: Boston Cinema Lodge,
Boston Realty Lodge, B'nai B'rith

BALDWIN PIANO

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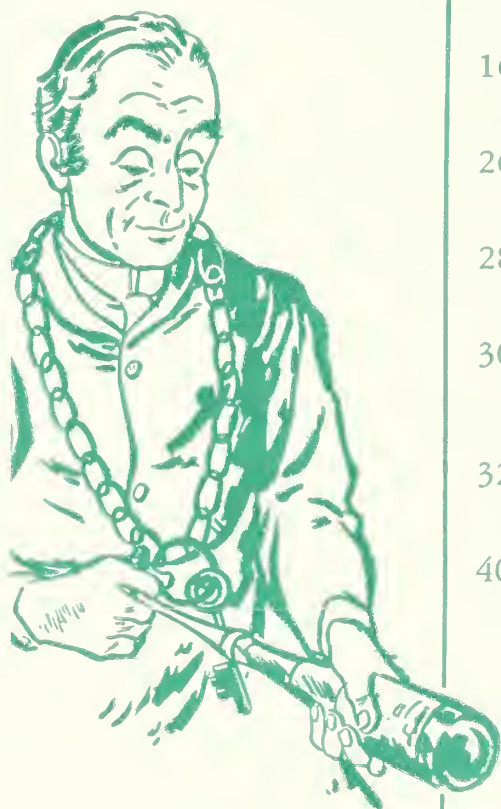
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SEE WINE LIST ON PAGE 13

2. ***Pastene Champagne***
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4. ***Pastene Sparkling Burgundy***
Full, rich, moderately sweet red wine
10. ***Pastene Riesling***
A fresh, fragrant white wine, pleasantly dry
12. ***Pastene Sauterne***
A round, medium-dry wine
14. ***Pastene Chablis***
Well balanced full — rich — dry
16. ***Pastene Rhine Wine***
Light, refreshing — with a slight fruity taste
26. ***Pastene Burgundy***
A moderately dry red wine
28. ***Pastene Chianti***
Light, tawny and moderately dry wine
30. ***Pastene Pinot Noir***
A light bodied, delicate wine made from
Pinot Noir grapes in Napa Valley
32. ***Pastene Cabernet***
A deep, ruby colored wine, with full bouquet
40. ***Pastene Anniversary Cream
Sherry***
A rich, delightfully sweet Sherry
42. ***Pastene Anniversary
Cocktail Sherry***
Delicate nut-like flavor and zesty aroma
44. ***Pastene Anniversary Tawny
Port***
Exceptionally delicious — with fruit-like
mellowness
46. ***Pastene Anniversary Ruby
Port***
Ruby red, full-bodied and pleasantly sweet
48. ***Pastene Pale Dry Sherry***
Dry — nutty — fine bouquet
50. ***Pastene Port***
A ruby rich wine excellent after dinner
52. ***Pastene Muscatel***
Pleasantly aromatic — rich bouquet

THURSDAY EVENING, JUNE 27, at 8:30 o'clock
HARRY ELLIS DICKSON Conducting
OLD TIMERS' NIGHT

Fifty-seventh Program

- | | |
|---|---------------|
| New Colonial March | Hall |
| Overture to "Poet and Peasant" | Suppé |
| Spring Song | Mendelssohn |
| *By the Beautiful Blue Danube, Waltzes | Strauss |
| *Rhapsody in Blue for Piano and Orchestra | Gershwin |
| Soloist: LEO LITWIN | |
| Carnival of Venice, for Trumpet and Orchestra | arr. Staigers |
| Soloist: ARMANDO GHITALLA | |
| *Song Fest | arr. Bodge |
| Pack Up Your Troubles — Smiles — Till We Meet Again — | |
| In the Shade of the Old Apple Tree — My Wild Irish Rose — | |
| Take Me Out to the Ball Game — Sweet Adeline — Put on | |
| Your Old Gray Bonnet — There Is a Tavern in the Town — | |
| Maine Stein Song — Let Me Call You Sweetheart | |
| Victor Herbert Favorites | arr. Sanford |
| March of the Toys — Absinthe Frapée — Because You're You — | |
| When You're Away — I Can't Do the Sum — I'm Falling in | |
| Love with Someone — Gypsy Love Song — Italian Street Song — | |
| Kiss Me Again — The Irish Have a Great Day Tonight | |
| *Old Timers' Night at the Pops | arr. Lake |
| Ta-Ra-Ra-Boom-De-Ay — The Bowery — The Sidewalks of New | |
| York — Sweet Rosie O'Grady — Daisy — The Band Played On — | |
| After the Ball — A Hot Time in the Old Town Tonight | |
| *Wien bleibt Wien, March | Schrammel |

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4	Pastene Sparkling Burgundy	6.00	3.25
5	Great Western Extra Dry	7.00	4.00
6	*Gancia Asti Spumante	7.50	
7	Great Western Sparkling Red Burgundy	7.00	4.00
8	*Gancia LaCrima Christi	8.00	
9	*Ackerman Dry Royal Brut	7.50	4.00
11	*DeLuze Sparkling Rosé (Pink) Burgundy	8.00	
82	*Cruse Sparkling Burgundy	8.75	4.75
70	Chateau Gay Champagne	5.50	3.00
71	Chateau Gay Sparkling Burgundy	5.50	3.00
13	*Bollinger Brut	12.00	6.50
15	*Lancer's Rosé (Pink Portuguese)	7.00	4.00
19	*Cliquot Yellow Label Extra Dry	12.00	
17	Champagne Cocktail for Two	2.25	

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10	Pastene Riesling	2.75	
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65	*DeLuze, Bordeaux Carafette Blanc	1.75	
12	Pastene Sauterne	2.75	1.75
23	*DeLuze, Sauternes	4.00	2.50
14	Pastene Chablis	2.75	1.75
16	Pastene Rhine Wine	2.75	1.75
18	*Sichel Liebfraumilch	4.75	2.75
20	*Sichel Zeltinger Riesling	5.00	3.00
22	*Bolla Soave	3.75	2.00
24	*Gancia Orvieto Dry	3.00	2.00
25	*Latour Pouilly Fuisse	4.25	2.50
27	*Lorentz, Alsatian Riesling, Vin des Templiers	4.00	
29	*Ackerman, Vouvray	3.50	2.00
31	*Langenbach Liebfraumilch Guilden-Krone	4.25	2.50
33	*Langenbach Berncastler Meister-Krone	3.50	2.00
88	*Cruse Chablis	6.00	3.25
54	*Brolio Bianco	3.75	2.00

WINE PUNCH

		Glass	Pitcher
	Claret or Sauterne Punch	.75	2.50
	Claret Lemonade	.75	2.50

* Imported

RED WINES

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26	Pastene Napa Red Burgundy	2.75	1.75
39	*DeLuze Club Claret	3.25	
67	*DeLuze Carafette Rouge		1.75
28	Pastene Chianti	2.75	
41	*Beaune Burgundy, Latour	4.75	2.50
43	*M. & R. Melini Chianti (Red)	3.50	2.25
30	Pastene Pinot Noir	2.75	
32	Pastene Cabernet	2.75	
34	*Brolio Chianti	3.75	2.50
36	*Bolla Valpolicella	3.75	2.00
38	*Sichel St. Julien	4.50	
85	*Cruse Beaujolais	4.25	2.50

ROSÉ WINES

83	*Cruse Vin Rosé	3.75	2.00
35	*Tavel Chateau d'Aqueria	3.50	2.00
73	*Nectarosé	3.00	1.75
37	S. S. Pierce Grenache Rosé	2.75	

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45	Gold Coast Haut Sauternes	2.50	1.50
47	Gold Coast Red Burgundy	2.50	
49	Gold Coast Red Port	2.50	
51	Gold Coast White Port	2.50	
53	Gold Coast Sherry	2.50	
55	Gold Coast Muscatel	2.50	

SHERRIES, PORTS, MADEIRA

40	Pastene Anniversary Cream Sherry	2.75	
42	Pastene Anniversary Cocktail Sherry	2.75	
44	Pastene Anniversary Tawny Port	2.75	
46	Pastene Anniversary Ruby Port	2.75	
48	Pastene Pale Dry Sherry	2.50	1.50
50	Pastene Port	2.50	1.50
52	Pastene Muscatel	2.50	1.50

Bottle Glass

57	*Duff Gordon Amontillado (Dry)	4.75	.75
59	*Duff Gordon Generoso (Medium Sweet)	4.25	.75
61	*Cossart Gordon Southside Madeira	4.25	.75
63	*Cockburn Ruddy Port	3.75	.75
89	*Pikina	4.75	
90	*Pikina (8.11 oz.)	2.00	

BEER AND ALE LISTED ON PAGE 17



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Baked Ham	.85	Cream Cheese	.50
Corned Beef	.85	Roquefort, Tavern, or Swiss	
Swiss	.65	Cheese with Crackers	.60
Cream Cheese on Date Nut	.60		

Combination Sandwich with Swiss 20¢ extra
Sandwiches served on Rye or White Bread

CAKES AND APPETIZERS

Pretzels	.10
Cheese Wafers	.10
Sweet Biscuits (Jacob of Dublin)	.25
Lady Fingers	.25
Assorted Italian Cookies	.25
Chocolate Multi-Layer Cake	.25

HOOD'S ICE CREAM

Vanilla Coronet	.40
Chocolate Coronet	.40
Coffee Coronet	.40
Strawberry Coronet	.40
Cherry Sundae	.50
Pineapple Sundae	.50
Strawberry Sundae	.50
Chocolate Sundae	.50

CANDIES

Quality Street—1 lb. Tin	1.50
Candy Cupboard Thin Mints	.70
Candy Cupboard Miniatures— ¼ lb.	.50
Candy Cupboard Assorted— 1 lb.	1.50
Jelly Gems	.70
Chocolate Covered Almonds— 10 oz.	1.00

COFFEE AND TEA

Hot Coffee, Individual Pots	.30
Hot Tea, Individual Pots	.25
Ice Coffee or Tea	.30

Wine List on Page 13

FRESH FRUIT DRINKS

POP PUNCH	.45
Lemonade	.45
Soda Lemonade	.50
POP PUNCH served in pitchers	1.75
Lemonade served in pitchers	1.75
Soda Lemonade in pitchers	2.00

GINGER ALE, ETC.

Canada Dry—7 oz.	.15
Cott Ginger Ale—7 oz.	.15
Cott Club Soda—7 oz.	.10
Simpson Spring Ginger Ale—8 oz.	.15
Simpson Spring Club Soda—8 oz.	.10
Welch's Grape Juice—4 oz.	.25

KEMP'S SALTED NUTS

Extra Large Peanuts—5 oz.	.29
Spanish Peanuts—5½ oz.	.25
Extra Fine Cashews—4½ oz.	.49
Mixed Nuts (with Peanuts)— 3¾ oz.	.39
Mixed Nuts (without Peanuts)— 4½ oz.	.59
Extra Large Peanuts—10¼ oz.	.59
Spanish Peanuts—11 oz.	.49
Extra Fine Cashews—6¾ oz.	.79
Mixed Nuts (with Peanuts)— 6½ oz.	.69
Mixed Nuts (without Peanuts)— 6¾ oz.	.89

Beer and Ale on Page 17

Refreshment Service in both Balconies during the two intermissions

RHAPSODY ON A THEME OF PAGANINI —
RACHMANINOFF (1873-1943)

Rachmaninoff chose the theme for this Rhapsody from a set of Paganini Caprices for solo violin. Based on the twenty-fourth Caprice, the Rhapsody is in the form of twenty-four variations, contrasting and combining the Caprice theme with that of the solemn Dies Irae chant used in requiem masses. This work shows Rachmaninoff's highly individual style of writing for piano, and his masterful and colorful treatment of large orchestra.

RONALD HODGES, Professor of Music at Mt. Holyoke College, has an interesting background as a concert pianist. While serving in the U. S. Armed Forces, in Europe, he played command performances for Generals Eisenhower and Guiraud. Entering the Ravel International Piano Competition at Luxembourg, he won First Prize. His all-Ravel recital in the National Art Gallery in Washington, D. C., is believed to have been the first such program to be given in the United States.

ITALIAN CAPRICE — TCHAIKOVSKY (1840-1893)

The composer considered this Caprice, "apart from its musical worth, one of my most effective orchestral works."

It was begun during the composer's stay in Rome in the Winter of 1880, and the orchestration finished back in Russia.

The opening trumpet theme was inspired by a cavalry signal heard by the composer. There are snatches of Italian folk-tunes, with a brilliant Tarantella for conclusion.

Who's the lady with the V Complex?

ask 

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Schlitz Beer	.	.	.	.	.	.	.	.	.50
Miller High Life	.	.	.	.	.	.	.	.	.50
Rheingold Beer	.	.	.	.	.	.	.	.	.50
Michelob Beer	.	.	.	.	.	.	.	.	.75
Molson's Beer and Ale	.	.	.	.	.	.	.	.	.75
Heineken's Beer (Holland)	.	.	.	.	.	.	.	.	.75
Tuborg Beer, Light or Dark (Denmark)	.	.	.	.	.	.	.	.	.75
Löwenbräu Munich Beer, Light or Dark (Germany)	.	.	.	.	.	.	.	.	.75



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- LM-2229 •MARCHES IN HI-FI
- LM-2380 •MUSIC FROM MILLION DOLLAR MOVIES
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- LM-2595 •POPS ROUND-UP
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Chesterfield King & Regular	.40	Camel	.40
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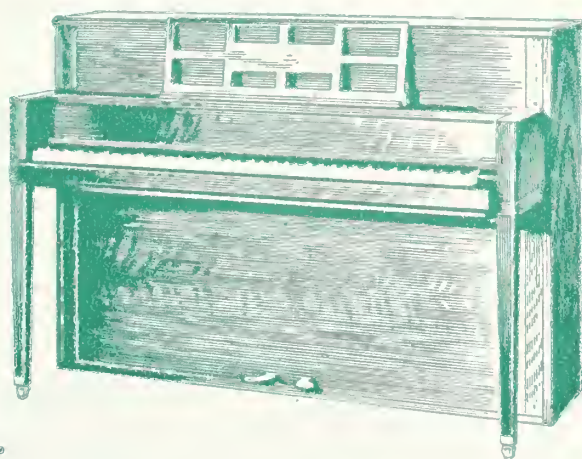
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La Corona Coronas		.35	

WATER MUSIC — HANDEL (1685-1759) ARRANGED BY HARTY

"Handel's finest orchestral composition," Herbert Weinstock calls this Suite in his attractive biography. Its spirit is that of a serenade — music originally composed to be heard outdoors, while King George I of England took an evening's trip on the Thames, with lords and ladies filling the Royal Barge, and accompanied by fifty barge-drawn musicians playing the Suite. Handel is believed to have added afterwards to the movements.

S

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LARGO FROM "XERXES" — HANDEL (1685-1759).

This perennial favorite of Boston Pops audiences (in the orchestral transcription by Helmesberger) was played originally by Boston Symphony musicians during the winter Symphony season in the 1880's with phenomenal audience response. This was true in Boston, and in New York on the Orchestra's first appearance there February 14, 1887, with Wilhelm Gericke as conductor.

A FRENCHMAN IN NEW YORK — DARIUS MILHAUD (1892-)

To Arthur Fiedler and the Boston Pops goes the great honor of presenting the world première of this suite by the distinguished French composer, Darius Milhaud. He is a prolific composer in all forms, small and large, both for the concert hall, the theater, opera house, and films. Here he brings to bear his immense technical resources to create a glittering turnabout on George Gershwin's "An American in Paris." Directly after the première by the Pops, the new work will be recorded by RCA Victor, which commissioned Milhaud to compose it.

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FRIDAY EVENING, JUNE 28, at 8:30 o'clock
HARRY ELLIS DICKSON Conducting

Fifty-eighth Program

*Marche Militaire Schubert
Overture to "The Bartered Bride" Smetana
Ave Maria Bach-Gounod

Solo Violin: ALFRED KRIPS

*Waltzes from "Der Rosenkavalier" R. Strauss

Concerto No. 3, in D minor, Op. 30,
for Piano and Orchestra Rachmaninoff

I. Allegro ma non tanto
II. Intermezzo: Adagio
III. Finale

Soloist: EUGENE INDJIC

Selection from "Camelot" Loewe

I Wonder What the King Is Doing Tonight — Parade —
The Simple Joys of Maidenhood — Camelot — If Ever I
Would Leave You — Fie on Goodness — How to Handle
a Woman — The Lusty Month of May — Guinevere

What Kind of Fool Am I? from
"Stop the World — I Want to Get Off" Bricusse

*Mack the Knife, from "The Three-Penny Opera" Weill

Among those present: Church of the Good Shepherd, Acton

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WCRB-AM-FM, Boston

WPFM, Providence

The audience would greatly help by being reasonably quiet while the conductor is on the podium.

OVERTURE TO "THE MASTERSINGERS OF NUREMBERG"
— WAGNER (1813–1883).

First we hear the stately march to the Prize Song Contest of the Mastersingers — the musical experts of the city's trade Guilds, who in the 1500's sought to restore, on democratic lines, the glories of the noble-blooded minstrels, or Minnesingers, of three centuries earlier, such as Tannhäuser and Wolfram von Eschenbach.

Next, there are a few measures of the love music of the heroine and hero of the opera, Eva and Walter. The second strain of the march follows, based on a melody used by the actual Mastersingers of history, who knew it as "the long tone."

Now comes a snatch of the Prize Song, with which Walter is to win both the contest and the hand of Eva. In suggestion of Beckmesser, the annoying and ridiculous rival of Walter, the march is caricatured in staccato notes by the bassoons.

In the finale, Wagner makes a brilliant contrapuntal combination of the leading themes of the Overture.

SAVE TIME

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SATURDAY EVENING, JUNE 29, at 8:30 o'clock

Fifty-ninth Program

French Military March

Saint-Saëns

*Overture to "Oberon"

Weber

*Fantasia on "Greensleeves"

Vaughan Williams

Scherzo, from Symphony No. 6, "Pathétique"

Tchaikovsky

Rhapsody on a Theme of Paganini,
for Piano and Orchestra

Rachmaninoff

Soloist: RONALD HODGES

*Prelude to "Die Meistersinger"

Wagner

*Selection from "My Fair Lady"

Loewe

Get Me to the Church on Time — Wouldn't It Be Lovely —
I've Grown Accustomed to Her Face — I Could Have Danced
All Night — On the Street Where You Live — The Rain in
Spain — With a Little Bit of Luck

*La Virgen de la Macarena (The Brave Bulls)

Monterde

Solo Trumpet: ARMANDO GHITALLA

Prayer of Thanksgiving

Valerius-Kremser

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1330 AM/FM 102.5

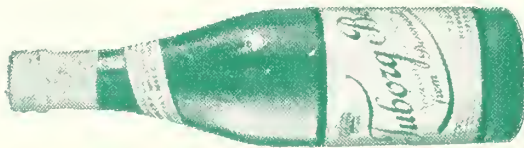


SYMPHONY No. 6, IN B MINOR ("PATHETIQUE") —
TCHAIKOVSKY.

"I certainly regard it as quite the best — and especially the most sincere — of all my works," the composer wrote to his nephew, Vladimir Davidov, in commenting on this emotion-charged symphony. He continued, "I love it as I never loved any of my musical offspring before." Perhaps a clue to its meaning is to be found in Tchaikovsky's remark. "I suffer from torments which cannot be put into words."

VIOLIN CONCERTO IN D MAJOR, K. 218 — MOZART

One of five violin concertos produced by the composer at the age of 19, yet of such high merit as to remain today in the concert repertory. They abound in grace and melody, and suit the violin to perfection. As a matter of fact, they were written with a brilliant young violinist in mind. He was Mozart himself, who played them in concert with art rivalling his performances as one of the great pianists of his day.



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GEORGE ZAZOFSKY

Often a soloist, he also has distinguished himself as Concertmaster of the noted Zimblar Sinfonietta, which he now serves as Music Director. A native of Boston, he is a graduate of the Curtis Institute in Philadelphia, and was Concertmaster of its orchestra, under Fritz Reiner. Twice he toured the Americas with Stokowski's All-American Youth Orchestra. He joined the Boston Symphony Orchestra in 1941.

LEO LITWIN

His Pops debut was in "Rhapsody in Blue." Since then, he has been a favorite Pops and Esplanade soloist in this, in Weber's "Concertstück," Addinsell's "Warsaw Concerto," Bath's "Cornish Rhapsody."

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ARMANDO GHITALLA

Born in Alpha, Illinois, of a non-musical family, Ghitalla was graduated from the Juilliard School of Music in 1949.

He played first trumpet with the New York City Opera Company during the 1948-9 seasons; became first trumpet with the Houston Symphony for the two years prior to his joining the Boston Orchestra.

Ghitalla has recorded for RCA-Victor and Columbia Records.

PIANO CONCERTO NO. 3, IN D MINOR, OP. 30 — RACHMANINOFF (1873-1943)

His Prelude in C-sharp minor and the Second Piano Concerto were already popular in this country when Rachmaninoff wrote this Third Concerto for his first American tour in 1909.

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EUGENE INDJIC. At the age of twelve, and a year later, he won the N. E. Merriweather Post Auditions. His playing amazed the judges — Arthur Fiedler, the late Cyrus W. Durgin, and Harry Ellis Dickson. In this period he also distinguished himself as soloist in the Youth Concerts at Symphony Hall, and on the Esplanade, playing the First Concertos of Liszt and of Tchaikovsky. Now sixteen, he has studied for five years with the noted virtuoso, Alexander Borovsky, of Waban.

FANTASIA ON "GREENSLEEVES" — VAUGHAN WILLIAMS

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To cast me off discourteously —
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Greensleeves was all my joy,
Greensleeves was my delight;
Greensleeves was my heart of gold,
And who but my Lady Greensleeves?"

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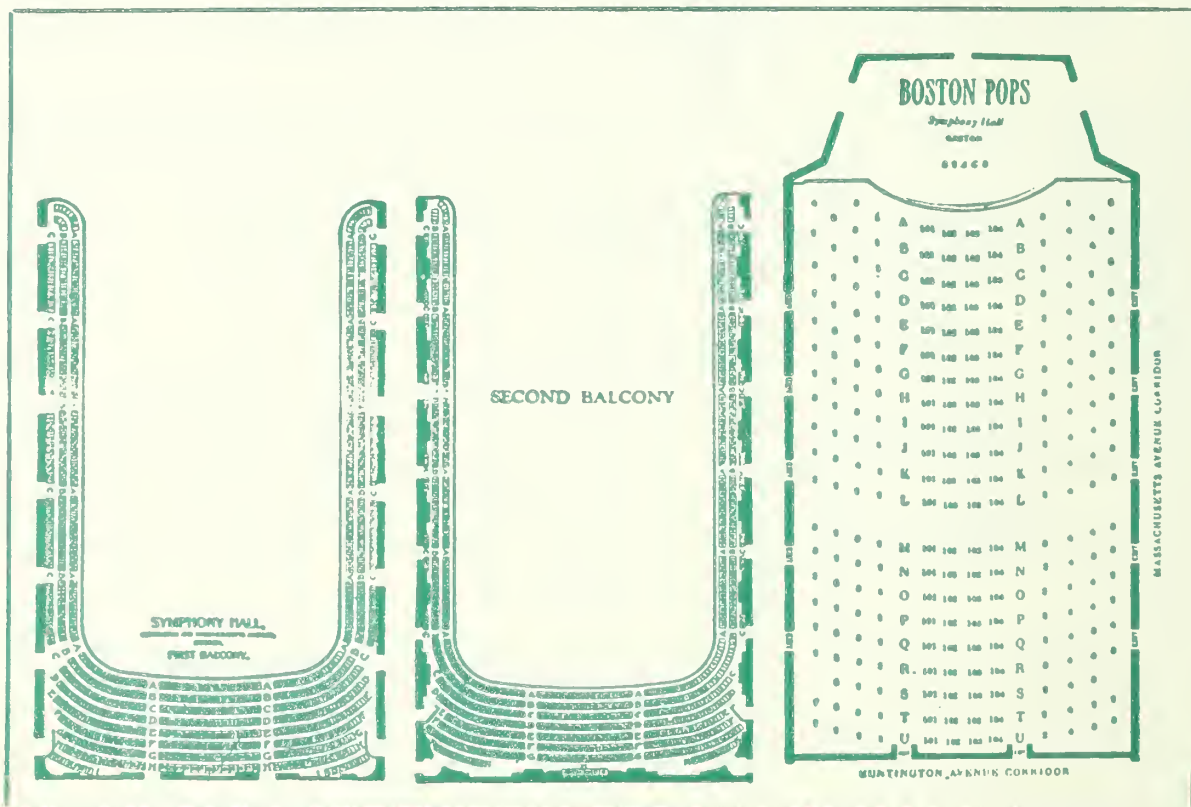
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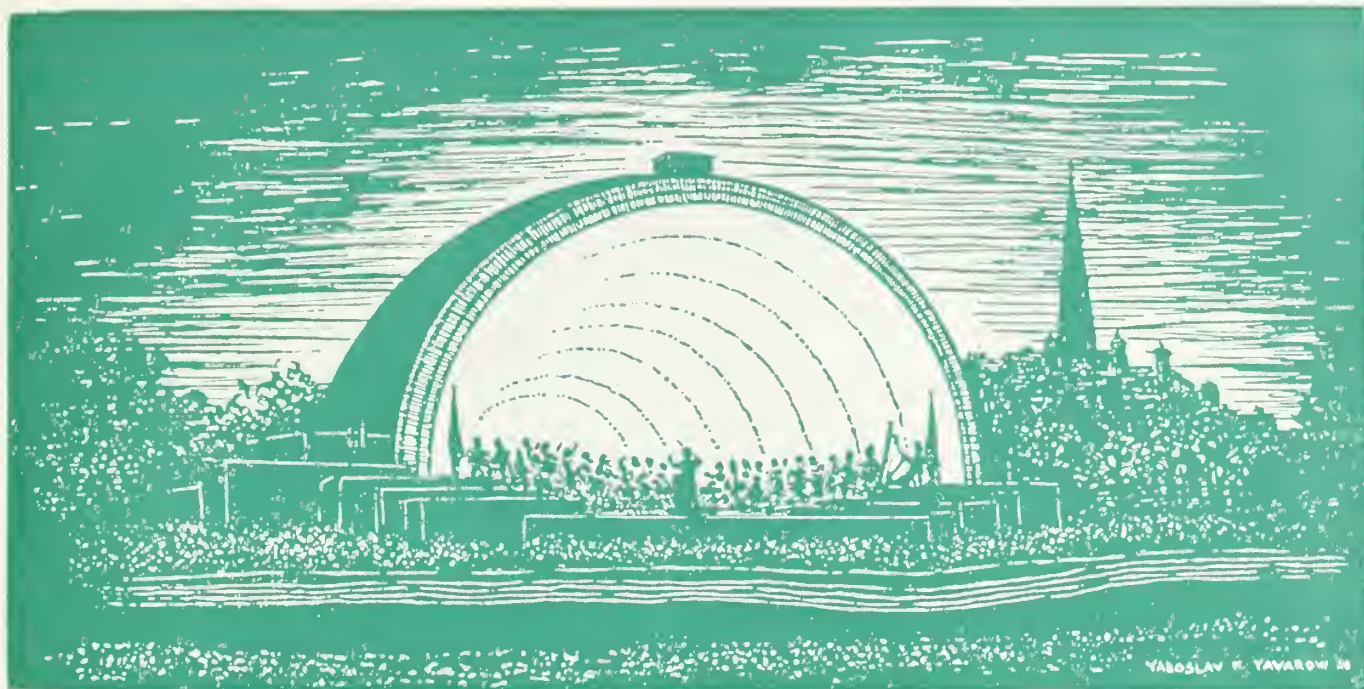
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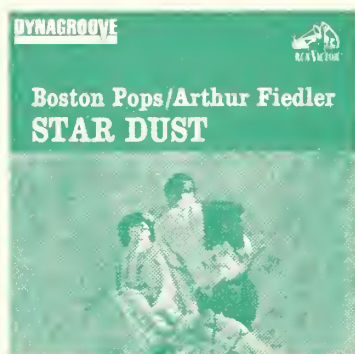
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